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WILLY BURMESTER'S concert was the event of the week, and an event it was indeed. Burmester's is great violin playing, strong, original, full of character and energy. His numbers were the Beethoven D major sonata, the Mendelssohn concerto, "Air" and "Chaconne" by Bach, two gavottes (by Rameau and Padre Martini) and a Mozart menuet.

Burmester's sovereign mastery over the fingerboard and bow, as well as over the musical contents of the compositions, was demonstrated in the fullest measure. His cantilena "sings" nobly with a tone voluminous, intense and penetrating.

The Martini gavotte (arranged by Burmester) is a quaint, old fashioned bit, and it was exquisitely played. His interpretation of the "Chaconne" was distinguished by precision, sustained force of style, clarity and breadth. However much opinions may differ here concerning Burmester's conception of this and of the Mendelssohn concerto, musicians one and all must admit that it was great violin playing per se. The number that called forth the most spontaneous applause was the first encore, Burmester's old war horse, Paganini's "Nel cor piu non mi sento," for violin alone. In this Burmester revealed a degree of virtuosity that literally brought the audience to its feet.

Burmester is a great Bach player, but with Bach he did not arouse the public as he did with Paganini. After his Paganini there was not a hand in the hall that was idle. It was a spontaneous outburst of enthusiasm called forth by the most dazzling technical feats.

Burmester is a musician through and through. A gem of a performance was his rendering of the Beethoven sonata. Crown Prince Wilhelm attended the concert, together with others from the court. The Crown Prince is himself a violinist. This was the first time that a member of the imperial family has been in Beethoven Hall.

A song recital by Elisabeth Schumann was of some interest. The young lady's voice is not large but the quality is pleasing, and she sings with taste and intelligence. Song recitals in Bechstein Hall have been dull affairs, as a whole, all winter. The majority of them I have passed over in silence.

One of the greatest and most legitimate artistic successes ever won here by a visiting String Quartet, was achieved by the Parisians at their second concert. This organization is unexcelled for beauty of tone, for purity, finish, excellence of ensemble, warmth and style. Hayot, the first violin, is a superb leader without being obtrusive. The second violin, in the hands of M. Touche, is exceptionally well cared for. To find a good second violin for quartet playing is always a difficult matter, for the part offers small opportunity to shine. Everyone desires to play first fiddle. M. Touche is solo violin of the Grand Opéra in Paris. The viola, Denager, is a first class artist, possessing a beautiful, velvety tone, and M. Salmon, the 'cellist, is probably the best French representative of his instrument.

The program of the second concert at Bechstein Hall Tuesday evening contained quartets by Mozart (G major), Beethoven (F minor, op. 95) and Schumann (A major, op. 41). The artist gave a delightful reading of the beautiful Mozart work. There were charm, the suave French charm of tone, exquisite finish of all technical details, nuances altogether delightful in their delicate and subtle discrimination, and absolute freedom from all pedantic and academic tendencies. There was altogether about their playing a youthful buoyancy and pleasure "am musizieren" that made their playing a thing of joy.

In the glorious Schumann quartet they played with wonderful élan. After the "Assai Agitato" such a storm of applause broke loose as has seldom been heard at a local chamber music concert. The movement was repeated. At the close of the program the artists were called out again and again. They have reason to be satisfied with their reception in Berlin.

Raimund von zur Mühlen, the tenor, sang at Beethoven Hall to a large and enthusiastic audience. He has a numerous following here.

Monday evening at Beethoven Hall, E. Guglielmi, the violinist from Algiers, was heard again with the Philharmonic Orchestra. He played the Bach E major and the Mozart E flat major concertos, the two Beethoven romances and three Bach numbers for violin alone. Guglielmi did not begin to study the violin, I am told, until he was eighteen years old, hence as much cannot be expected of him as of an artist who has had the advantage of an early start. All things considered, Guglielmi has accomplished a good deal. His evident nervousness affected his intonation in the passage work, but in cantilena he played in tune, and drew a warm, pure tone. He has talent, but he is not yet ripe for public playing—at least not in a great art centre like Berlin.

The Wagner Verein gave its third concert Friday evening in the Philharmonie. Dr. Karl Muck conducted. The chief number of the program was a novelty for soli, chorus and orchestra, by Oscar Fried, entitled "Das Trunkene Lied." The text is taken from Friedrich Nietzsche's "Also Sprach Zarathustra." The performance of the work lasted a full hour. Beyond a doubt we have to do with an extraordinary talent in this Oscar Fried. He is an orchestral writer of high attainments; his command over the large orchestral apparatus is worthy of admiration. He is a modern of the moderns, and goes to great lengths in complicated contrapuntal effects. He has also thematic invention, often strikingly characteristic. He can be lyric, too, as is shown in the alto solo, "Süsse Leier." His harmonic scheme is bold and often annoys the ear. In this eccentricity he is much like Gustav Mahler. Fried goes out of his way, it would seem, to offend good taste, good judgment and good sense, and appears to write at times for the mere fun of making a noise and of racking people's nerves. In short, young Fried is full of talent, but also too full of storm and stress at present to make him wholly enjoyable. He is a composer to be heard from significantly in the future.

August Schaarer, of Munich, the new leader of the Philharmonic Orchestra, conducted the Wednesday "Pop," revealing himself a director of experience and routine, thoroughly familiar with a large orchestra. His reading of the Schubert C major symphony and of Isolde's "Liebestod" was very creditable. Poetry or any higher flights of fantasy I could not discover in him. He is prosaic. Conducting about 300 concerts a year, which the regular Phil-

harmonic conductor has to do, all told, is not conducive to the soaring of genius.

A memorial service for the late Ludovico Sacerdoti, director of the Philharmonie, took place Thursday afternoon in the large hall of the Philharmonie. Representative members of musical circles and of the Italian colony, headed by Count Lanza, the Italian Ambassador, were present. Among the musicians were Joachim, Hausmann, Hekking, Grünfeld, Wirth, Herr and Frau Sucher, D'Andrade, Mannreich, Ansonge, Schnabel, Julius Hey and Bogumil Zeppler. The stage was draped in black and decorated with palms and laurel trees. In the directors' box sat Director Landecker with the widow and daughter of Sacerdoti.

The service was opened with Brahms' "O Welt, ich muss dich lassen," for organ. Then the Berlin Vocal Quartet (De Jong, Behr, Hess and Eweyk) sang the Bach choral, "Wenn ich ein mal soll scheiden." Otto Lessmann, editor of the Allgemeine Musik Zeitung, made a speech in which he gave a brief and vivid portrayal of Sacerdoti, the man, his life and work and the service he rendered Berlin in an artistic and social way. Then the Philharmonic Orchestra played the funeral march from Beethoven's "Eroica" symphony, after which the impressive service came to a close with Bach's C minor organ fantasy.

At this year's festival of the Allgemeiner Musik Verein (which, as previously announced, will take place May 27 to 31 at Frankfurt), the following works will be performed:

1. "Der Buntschuh," opera by W. von Baussnern, text by O. Erler.
2. "Paris" (novelty), for orchestra, Frederick Delius.
3. "Ruhm und Ewigkeit" (novelty) (after Nietzsche), for tenor solo and orchestra, E. N. von Reznicek.
4. Concerto for two violins and orchestra, Hermann Zilcher. (Played by Hugo and Emil Heermann.)
5. Symphonic poem, Bruno Walter.
6. "An Schwager Kronos" (novelty), for baritone and orchestra, Alfred Schattmann.
7. "Heinzelmannchen" (novelty), for bass solo and orchestra, Hans Pfitzner.
8. "Schwermuth - Entrüstung - Vision" (novelty), symphonic poem for tenor solo, male chorus and orchestra, Volkmar Andreae.
9. "Gloria" (novelty), for orchestra and chorus, Nicodé.
10. "Totentanz," for chorus and orchestra, Wilhelm Berger.
11. "Totenklage," for chorus and orchestra, Georg Schumann.
12. "Hymn of Love," for baritone soli, chorus and orchestra, Heinrich Zöllner.
13. "Johannisnacht" (novelty), symphonic poem for orchestra, August Reuss.
14. "Lieder der Liebe" (novelty), for tenor solo, with orchestra, S. von Hausegger.
15. "Wieland der Schmied" (novelty), S. von Hausegger.
16. "Sinfonia Domestica" (novelty), Richard Strauss.
17. Sonate in E minor for violin and piano (novelty), Ludwig Thuille.
18. "Wehmuth" (novelty), for voice, violin, English horn and piano, Paul Scheinplug.
19. Piano soli (novelties), Hugo Kaun. (U. E. Assaurina, pianist.)
20. String quartet in D minor (novelty), Max Reger.
21. "Serenade" for fifteen wind instruments (novelty), Walter Lampe.
22. Piano quintet, E flat (novelty), D. Schäfer.

On the 29th an excursion will be made to Heidelberg, where "Das Leben ein Traum," symphonic poem by F. Klose, will be performed in the evening.

On the 31st an excursion will be made to Mannheim, where Hanz Pfitzner's new opera, "Die Rose vom Liebesgarten,"

will be given in the evening at the Opera House. Fourteen new works will be heard at this festival.

The second Bavarian Music Festival will be given at Regensburg May 22 to 24, under Richard Strauss' direction. There will be no novelties—standard works by Beethoven, Wagner, Bruckner, Liszt, Strauss, Brahms and Mozart comprise the programs. The orchestra will be the Royal Opera Orchestra, of Munich.

Bach's "St. Matthew Passion" music in the Robert Franz elaboration was recently performed in Munich under Erdmannsdörfer.

A new orchestra called the "Orquesta Sinfonica," has been founded in Madrid. The conductor is A. Cordelas, and the new organization will give regular subscription concerts. The founding of new orchestral clubs and music societies is a good thing for artists, for it means increased opportunities for engagements for them. However, to every one new society at least twenty new artists appear!

The Conservatoire Populaire in Geneva, under the direction of Mme. Lydia Torrigi-Heiroth (who was also the founder), is the only free private school of music in the world. The pupils pay only 1 franc annually, which barely covers the cost of rent, heat and light. The institution is absolutely free. There are eleven teachers and 250 pupils. The directress, who is also the principal teacher of the vocal department, gives her whole time and labor to the institution solely in the interest of the scholars, without the slightest material returns. The pupils are mostly from the poorer classes.

Heinrich Zöllner, the head of the musical department of the Leipzig University, has been appointed to succeed Adolph Ruthard as musical editor of the Leipzig Tageblatt.

Two famous old Scotch harps were recently sold at auction in Edinburgh. One of these is the celebrated "Queen Marie" harp that belonged to Marie Stuart. It was bought by the Edinburgh Museum of Antiquities for nearly \$4,000. The other, the so called "Lamont" harp, was purchased by a dealer in antiquities at Edinburgh for a little over \$2,500.

A monument is to be erected to Franz Wüllner at Cologne. The Belgian sculptor Charles Samuel, the husband of Clothilde Kleeberg, the pianist, has been commissioned to do the work.

Theodor Steingraber, the Leipzig music publisher, famous for his "Edition Steingraber," lately died in Leipzig at the age of seventy-six. He was himself the author of some of the best known works published by him. Thus the "Piano School" which appeared under the name of G. Damm was from his pen.

Heinrich Kiefer has been engaged by the Munich Académie der Tonkunst as first teacher of the cello. If I am not mistaken, Kiefer is first cellist of the Kaim Orchestra. He has an enormous facility of the left hand. Among other "impossible" things, he plays Paganini's "Moto Perpetuo" just as it is written for violin in the G clef. This keeps him at work between the end of the fingerboard and the bridge most of the time. In fact, half of the time it is almost impossible to tell on which side of the bridge

his left hand is. I refer not only to the eye, but to the ear also.

Siegfried Wagner has finished the first act of his fourth opera, "Bruder Lustig." He has sent the score to Eduard Reuss, the well known pianist of Dresden, who is at work arranging it for piano. Reuss also made the piano arrangements of the same composer's other operas. Eduard Reuss' wife, Luise Reuss-Belce, writes an interesting "Fricka Study" in the Bühne und Welt, of March 2. The lady, who was for two seasons a member of the Metropolitan Opera Company, has for the past five years been the only artist to sing the role of Fricka at Bayreuth.

A most eccentric and interesting operatic undertaking is planned by M. de Houdt, the director of the disbanded Italian operatic company of Amsterdam. He intends to fasten together two ships of about 300 feet in length and build a floating theatre on them, which will contain stage, auditorium, artists' room, bath, restaurant, foyer, &c. With this theatre ship he intends to travel (towed by a tug) up the Rhine, giving performances at some eighty-five towns along the route.

Julius Schrey, second conductor of the Antwerp Opera, has composed a one act opera entitled "The Eagle's Nest" ("Das Adlernest") that has aroused great interest among musicians in Antwerp and Brussels. The music is said to be modern and effective, now lyric, now dramatic, and richly instrumented.

A "Volksoper" is to be opened at the Jubiläums Theatre in Vienna next season.

Antonin Dvorák's new opera "Armida" had at the premiere in Prague on March 25 only fair success. The text by Jaroslav Vrchlický, with its "Zauberspruch Romantik," is said to be weak. The music is said to be original and characteristic.

John Towers, of St. Louis, Mo., "author of a dictionary of upward of 25,000 operas and operettas which have been performed on the public stage from the earliest times to the present," writes to ask the name of the composer and the original title of the opera "The Broken Pitcher," of which the premiere recently took place here, and which I mentioned in my weekly concert and opera list. The title in German is "Der Zerbrochene Krug," and the music is by Georg Jarno. The libretto (after Kleist) is by H. Loé. It is a three act comic opera.

The concert and opera list of the week was as follows:

SUNDAY, APRIL 10.

Beethoven Hall—Halir Quartet.
Philharmonie—Philharmonic "Pop."
Royal Opera—"Faust."
West Side Opera—Afternoon, "Trovatore"; evening, "Die Prinzessin von Trapezunt."

MONDAY, APRIL 11.

Beethoven Hall—E. Guglielmi, violin, with orchestra.
Royal Opera—"The Flying Dutchman."
West Side Opera—"The Jewess."

TUESDAY, APRIL 12.

Beethoven Hall—Parisian String Quartet.
Beethoven—Raimund von zur Mühlen, vocal.
Philharmonie—Philharmonic "Pop."
Architect House—Tonkünstler Verein.
Royal Hochschule—F. Ferrier, piano.
Royal Opera—"Das Mädchen von Navarra."
West Side Opera—"Die Prinzessin von Trapezunt."

WEDNESDAY, APRIL 13.

Beethoven Hall—Elisabeth Schumann, vocal.
Philharmonie—Philharmonic "Pop" (August Scharrer, of Munich, conducting).

Royal Opera—"Don Juan."
West Side Opera—"Rigoletto."

THURSDAY, APRIL 14.

Beethoven Hall—Elvira Schmuckler, violin.
Beethoven Hall—Willy Burmeister, violin.
Philharmonie—Wagner Verein concert, public rehearsal.
Royal Opera—"Barber of Seville."
West Side Opera—"Prinzessin von Trapezunt."

FRIDAY, APRIL 15.

Philharmonie—Wagner Verein concert.
Beethoven Hall—Dutch Trio.
Royal Opera—"Manon."
West Side Opera—"Der lustige Krieg."

SATURDAY, APRIL 16.

Empty halls, thank the Lord!
Royal Opera—"Tannhäuser."
West Side Opera—"Die Stumme von Portici."

ARTHUR M. ABELL.

Amy Murray's Recital.

MISS AMY MURRAY, with her "Queen Mary" harp, and Charles Edmund Wark at the piano, gave a highly instructive recital Monday afternoon, April 25, in the apartment of Miss Vanderpoel at the Hotel Buckingham. As an interpreter of Scottish and Gaelic songs Miss Murray has few equals. Her charming accent and low pitched, sympathetic voice create the needed "atmosphere." In giving the historical notes Miss Murray does not bore her hearers by too many details. After telling the simple story she sings the illustrations. The educational value of her entertainment is recognized wherever she has appeared. There is also an entertaining side to her afternoons and evenings.

The program presented before the brilliant company at the Buckingham follows:

Charlie Is My Darling.....Jacobite Rebellion of 1745
Will Ye No' Come Back Again?.....Jacobite Rebellion of 1745
Two Bonnie Maidens.....Jacobite Rebellion of 1745
(Prince Charles' and Flora MacDonald's Welcome to Skye.)
Annie Laurie.....Douglass of Finland
(With accompaniment upon the Queen Mary harp.)
Hey, the Bonnie Breist-Knots.....Traditional
John Anderson, My Jo.....Burns
We're a' Noddin'.....Traditional
Border ballad, The Two Sisters o' Binnorie.....
(The piano accompaniment arranged by Arthur Somervell.)
Jock o' Hazeldean.....Sir Walter Scott
Taladh (old Fairy Lullaby from the Isle of Harris).....
Sung in the Gaelic, with harp accompaniment.
Failt' a' Phrionns (The Prince's Salute).....
Sung in the Gaelic, with harp accompaniment.
Ho-ro, mo Nighean Donn Bhoideach (My Brown-Haired Maiden).....
Sung in the Gaelic, with harp accompaniment.
Nae Luck About the House.....John Adams

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DRESDEN.

FRANKLINSTRASSE 20, April 17, 1904.

AT the conservatory examinations the piano playing department was brilliantly represented by Laura Rappoldi, Eduard Reuss and Rich. Burmeister. Frau Rappoldi taught little May Doelling (aged fourteen), of Chicago, who interpreted the Henselt and the Saint-Saëns concertos admirably. She is uncommonly gifted. Master Brewerton (almost a child) did Eduard Reuss credit by Liszt's "Sixth" rhapsody. Tyson Wolff's pupil, Miss Kingsford, played exceptionally well. Of the vocal teachers, Mesdames Örgenie and Von Kotzebue brought out the best pupils, such as Fr. Kleinert, who sang "Il Dolce Suon" in remarkable style, and Fr. Schuster, who sang Fidelio's aria with dramatic verve and eloquent expression. Many others did well, but unluckily space forbids mention of them in detail. Felix Draesecke's composition class achieved high honors. Kurt Striegler is a prominent scholar who directed his own symphony, played by the conservatory orchestra under the regular leader, Herr Kutzschbach. Draesecke's strong and sound influence on his department is undeniable. Deserving of mention, too, are Herr Uhlig (flutist), of Bauer's class; Ziesche (clarinetist), and Fr. Mathaes (violinist), who is lacking only in temperament. At the church concert, pupils of H. Janssen and Fahrman won recognition. H. Bottcher, Gottlob and Kubel were the organists.

Extremely successful was the "Schauspiel Aufführung" in the Residenz Theater. Irma Strunz and H. Franz excelled as Medea and Aietes in Grillparzer's "Gastfreund." Both possess all the qualifications that go toward the making of thorough artists. Fr. Kiessig also is a strong talent. The theatrical representation on the whole was such as to stamp the Dresden Conservatory a high school of art in every sense of the word. Herr Winds and Starcke were the teachers of the histrionic class.

Richard Burmeister's pupils, heard in two recitals in the artist's home, have adopted a good many of their master's characteristics and musicianly qualities. They play with eloquence, taste, poesy of interpretation, intelligence, technical surety and repose. The most advanced were the Misses Jeanne L. Rowan and Alice F. Woodfin, of New York. The former has a deal of temperament and intelligence. Schubert, Grieg and Chopin were her selections. Miss Woodfin, in a Saint-Saëns caprice, gave great satisfaction. Very gifted are Mesdames Wacławik—a charming Polish girl—and Emmey Rhode, a pianist. Mr. Burmeister's accompaniment on a second piano to the Beethoven concertos, Schubert's "Wanderer," and Chopin, pleased the hearers immensely. He is easily as great a pedagogue as he is a virtuoso.

Elsie Playfair and Berthe Morena scored colossal success at the last Philharmonic concert.

Spiro Samara, the Italian composer, has published six delightful piano pieces, "Serenades" (Kahut, Leipzig). They are very interesting compositions.

Frau Tangel played very well at Roth's the other day. She is the mother of Lolla Tangel, the gifted Prague pianist, and has settled here to teach the piano.

At the Opera, "Manon" and "La Bohème" are drawing full houses. The Ash Wednesday concert was marked by

Von Possart's assistance, who in Wildenbruch's "Hexenlied" to Schilling's music took the audience by storm. His delivery is marvelous.

Frau Lewinger, studying with Frau von Schuch, should be mentioned as owning a glorious voice, temperament and inborn talent. She is a native of Poland.

Karl Scheidemantel and Hans Giessen (of Dresden) gave a joint song recital in Weimar, devoted to Lassen's songs. They should repeat it in the Saxon capital, as it was a great success.

A. INGMAN.

The Women's Philharmonic Society.

UNDER Mme. Anna Lankow's direction an interesting concert was given Friday night of last week before the Women's Philharmonic Society in the Warren Goddard House, 246 East Thirty-fourth street. Herman Epstein, pianist, and Dr. L. A. O'Brien, English horn, assisted Madame Lankow and her artist pupils. All of the singers from her studio who appeared sang with skill and with rare charm. Few better voices have been heard in New York. As is well known, Madame Lankow's singers do not appear in public until they have finished the exacting course prescribed by their teacher. Miss Emily Houghton, a soprano with a pure, rich voice, has been engaged for important productions next season.

The marvelous voice of Miss Pritchard-Granda delighted the audience. There are few contra-altos who can produce such low, medium and high tones, and both teacher and pupil are to be admired for such control of an immense voice, both in forte and piano, as Miss Granda showed. Her style, enunciation and depth of feeling will make a celebrity of her.

Edward Lankow, a young man, possesses a noble basso voice, and his range is unsurpassed, as is the mellow quality of this basso profundo. Artistic temperament and noble delivery shone out to perfection, and ere long the world will know of a new star.

Madame Lankow accompanied the following program in her acknowledged musicianly manner:

Duo	Misses Emily Houghton and Anna Granda.	Rubinstein
O Dry Those Tears	Miss Anna Granda.	Del Riego
May Morning	Miss Emily Houghton.	Denza
Nocturne		Chopin
Rhapsodie No. 8	Herman Epstein.	Liszt
In Diesen Heiligen Hallen	Edward Lankow.	Mozart
Solo for English horn, Adagio, op. 108	Dr. L. A. O'Brien.	Mozart
The Red, Red Rose	Miss Emily Houghton.	F. Hastings
O Dream	Miss Anna Granda.	Bartlett
Solo for oboe d'amour, Souvenir de Saint-Gratien	Dr. L. A. O'Brien.	Laliet
Duo, Crucifix	Miss Emily Houghton and Edward Lankow.	Fauré

A Staten Island Concert.

CARL VENTH directed the last concert of the Staten Island Harmony and Philharmonic Society at the German Club, Stapleton, Friday evening, April 22. The orchestra played Kretschmer's "Coronation March," the "Stradella" overture and Scharwenka's "Polish Dance." Mr. Venth performed two of his own violin compositions, "Fleur de Lis" and the "Scotch" rhapsodie. Miss Susan Douglas Edison sang songs by Thomé and Woodforde-Finden. As a second part Rossini's "Stabat Mater" was sung, the soloists being Mrs. Bringolf, Mrs. Quirk, Willis E. Bacheller and William Harper.

DETROIT.

DETROIT, Mich., April 21, 1904.

SOUSA and his band, assisted by Miss Estelle Lieblich, soprano, and Miss Jessie Strauss, violinist, gave a very enjoyable concert last Tuesday evening at the Light Guard Armory, which was well received. Every number on the program was repeatedly encored.

Of considerable interest to local music lovers is the approaching season of the Castle Square Opera Company, which begins a two weeks' engagement at the Detroit Opera House on Monday, April 25. Seven operas will be presented, among them Verdi's "Othello," Puccini's "La Bohème," "Lohengrin," "Tannhäuser" and "Carmen." In addition to this there will be a sacred concert on Sunday evening, May 1, when the music drama of "Parsifal" will be given in concert form. This organization that Henry W. Savage has made famous has been considerably augmented since its last visit in Detroit.

A pleasing recital was given by the advanced pupils of the Michigan Conservatory of Music recently at the Church of Our Father. The participants were Misses Jessie Letts, Irma Whitman, Bella Kaufman, Sybella Clayton and Carl Beutel and Alexander Wurzbarger, pianists; Misses Josephine Langguth, Mary Henkel, Grace Hastings, Charlotte Denedy, Florence Underwood and Natalie Gilmartin, vocalists, and Miss Alberta Rhubottom, violinist.

Miss Edna Apel gave a complimentary piano recital at Swankovsky's Hall last night, assisted by Frederick Warington, baritone.

At the regular Wednesday afternoon concert given by the Detroit Conservatory of Music at Schwankovsky's Hall the following students took part: Miss Florence H. Schoette, Miss Norma Lieberman, Fred Galusha, Miss Emma Moesta, Miss Edith Pfeifle and Miss Nina Hubbell, pianists; Miss Anna Franke, soprano.

Miss Elizabeth Calwell has been engaged as organist for St. James Church, and in addition to this work she will have charge of the mixed vested choir of forty voices.

Miss Hazen Barron, violinist, gave a recital at Sarnia, Ont., her native town, Wednesday evening. Professor Vet, her teacher, acted as her accompanist.

Prof. Albert Stanley, of the University of Michigan, gave a lecture on "Bayreuth" at the chapel of the Central M. E. Church last Friday evening which was well attended.

Miss Rosada Tyler, Fred Shinnick and Charles G. Hirsh, pupils of Elvin Singer, sang the solo parts of Gounod's "Redemption" at the Fort Street Congregational Church last week, and acquitted themselves most creditably.

E. D. H.

Caroline Maben Flower's Pupils.

THE advanced pupils of Mme. Caroline Maben Flower will give a concert in the grand hall of the Ansonia Apartment Hotel, Broadway and Seventy-third street, Saturday evening, May 7, at 8:15 o'clock. The pupils who are to play are the Misses Young, Rausch, Longinetti and Anderson. They will be assisted by Miss Sally F. Akers, Miss Melanie Murdock and Dr. Carl Dufft.

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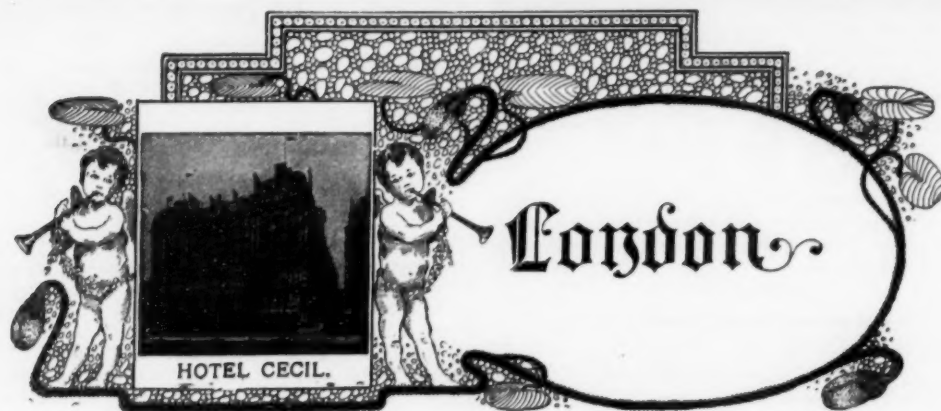
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HOTEL CECIL, LONDON,
April 20, 1904.

THE modern public apparently is quite incapable of any sustained effort. After giving very liberal support to the first of Professor Kruse's festival concerts, at which Elgar's "Dream of Gerontius" figured in the program, it seemed to think that it had done its duty, and, in consequence, Weingartner has been left to conduct a series of very remarkable performances for the benefit of rows of lamentably empty seats. The fact of the matter is that all the public craves at the present time is sensationalism. "Gerontius" was recently given at Covent Garden before a fashionable audience, which included the King and Queen, and it is now quite the fashionable thing to go to hear it whenever it is performed. But there is nothing sensational about Weingartner. His hair is the same length as other people's. His ties are ridiculously small for a musician. He has no eccentricity either in dress or manner. Consequently, how can he reasonably expect to succeed? If he would cultivate some little peculiarity; if he would learn, say, to conduct standing upon his head, or to beat the big drum with one hand while he waved the baton with the other, a vast and immediate success would be assured. But so long as he is content to rely upon his powers as a musician he cannot at present hope to draw large audiences. It is sad but it is perfectly true that the concert halls are nowadays only really well filled when the blessing of society rests upon the performer. I don't suppose that 5 per cent. of the audiences either know or care anything about music. In fact, not long ago I heard a society lady who wouldn't miss a Kubelik concert for the world confessing to a friend that "she didn't know a crotchet from an octave." Again, a very well known singer told me recently that wherever he goes he is implored to sing Strauss' songs. Of course, by far the greater number of his hearers think in their heart of hearts that Strauss' songs are perfectly hideous. But to make such a confession at the present time would be to stamp themselves once and for all as Philistines. So they sit patiently through "Morgen" and "Traum durch die Dämmerung," wondering how much Mrs. Smith's gown cost and where Lady Jones got that toque, and at the end they thank the singer profusely for the exquisite treat that he has given them.

If Weingartner had had his deserts the hall would have been full to overflowing for every concert. We have never

before had such an opportunity of judging of the immense variety of his gifts. Indeed some of the programs have been almost too miscellaneous. On Monday evening, for example, the selection was full of strange contrasts. Bach was represented by his delightful suite in B minor for flute and strings and his concerto in A minor for violin. From the sturdy classicism of such music as this we leaped to the most modern school of musical thought, as represented by Hugo Wolf's "Italian Serenade." The intense emotionalism of Tschaikowsky's "Sixth" symphony afforded yet another contrast; while in Stanford's suite for violin and orchestra, in D, one found a little of every school and not much of any school in particular.

Weingartner has shown himself to be a master of every subtlety of expression. The dignified passion of Schumann's "Manfred" overture; the despairing anguish of Tschaikowsky's "Symphonie Pathétique"; the airy delicacy of Mendelssohn's "Midsummer Night's Dream" scherzo; the rugged grandeur of Brahms' "Second" symphony; the stormy passion of Tschaikowsky's "Romeo and Juliet," and the healthier emotions of Schubert's great symphony in C were caught in a manner for which no praise can possibly be too high. Weingartner's powers seem to be almost unbounded and he sympathizes with music of every school—be it classical, romantic or modern. Moreover, his passion for detail is such that no point in the orchestration is ever missed, and probably those who attended these concerts heard things that they had never heard before.

As a composer Weingartner has not reached the same high place that he has attained to as a conductor; the three songs which he included in the program of the fourth of the concerts were interesting enough, but not great. In these settings of words by Robert Hamerling and Gottfried Keller the singer is not given a very grateful task, for he is merely called upon to supply the key to three little orchestral tone pictures. The tone pictures themselves are exceedingly well written, and all that art could do to breathe the spirit of the words has been done; but they are "made" music, and it is impossible not to feel that almost any composer with a technic like that of Weingartner could have achieved as much.

Professor Kruse himself appeared on four occasions as solo violinist, playing Spohr's well worn "Eighth" con-

certo, that by Bach in A minor, Stanford's suite and Mendelssohn's concerto. In every case he gave broad and well thought out readings of the music, and all his performances had the authority which only a distinguished artist can exercise.

The concerts of the week have not been very many or very notable. Two, however, which took place on Wednesday are worthy of mention. One of these was the concert given by the Royal Amateur Orchestral Society at the Queen's Hall. The orchestral playing was consistently good and did the greatest credit to Ernest Ford, under whose very able direction the orchestra has flourished exceedingly. The most interesting event of the evening was, perhaps, Fritz Kreisler's superb performance of Max Bruch's G minor violin concerto. Kreisler is almost the only violinist of the day who approaches perfection. He combines the execution of the virtuoso with the mind of an artist, and the touch of true genius is evident in all his readings.

Miss Adela Verne included César Franck's fine "Prelude, Choral and Fugue" in the program of the fifth of her historical recitals, which took place at the Salle Erard on the same evening. It is only too rarely that this masterpiece figures in a concert program, and Miss Verne is to be congratulated on her choice.

Frederic Lamond gave a Chopin recital at the Bechstein Hall on Saturday afternoon which was, I hear, a great success, but I was unable to attend it owing to the counter attractions of the Kruse festival at the Queen's Hall.

ZARATHUSTRA.

LONDON NOTES.

Sir A. C. Mackenzie has finished his cantata, "The Witch's Daughter," for the Leeds Festival.

The diamond jubilee of Dr. Joachim's first appearance at a Philharmonic concert is to be celebrated by a reception at Queen's Hall on May 16, at which the Right Hon. A. J. Balfour hopes to preside.

Miss Yvonne Lamor, who made her London debut as an entertainer at the Bechstein Hall on Thursday night, had been rather injudiciously heralded as a combination of Yvette Guilbert and Marie Lloyd, which overraised one's expectations. She has a charming personality and undoubted talent, but as yet her command of our tongue is imperfect, and her accent is rather of the East than of the West. She was assisted by several artists, of whom Mme. Hettie Houfer, a soprano of pleasing quality and admirable style, gained well deserved recalls for her rendering of Stange's "Damon" and Dell' Acqua's "Villanelle."

The Bechstein ballad concerts have already established themselves firmly in popular favor, and, though the conditions of the afternoon were inclement, the hall was crowded to overflowing at the third of the series on Thursday. There were a number of new songs in the program, including a spirited number by Herbert Bunning, "The Drummer," which was effectively sung by Charles Tree, who also introduced three of Landon Ronald's "Six Love Songs," which have a pretty grace of sentiment. Miss Elizabeth Parkina—who gave a very brilliant rendering of

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Mr. Ronald's "Les Adieux" and "Dolly O'Dean"—Miss Marie Brema, Miss Olive Hood, the Misses Sassard, Joseph O'Mara, Josef Holbrooke and Mrs. Brown Potter also contributed to the program, the last named reciting "Hide and Go Seek" and "The Legend of the Daisies."

Hugo Görlitz has discovered two young ladies named Hegner, from Vienna, studying at Leipsic, aged respectively twelve and fourteen, who have musical gifts of a very high order. "I am not going to introduce two prodigies," he says, "but I am confident that one of the two girls at least will make a great impression as a pianist the moment she appears in public." He has therefore arranged with the Queen's Hall Orchestra and Mr. Wood to give a concert on Saturday afternoon, May 7, at St. James' Hall, to bring out these two young artists. The pianist will play the Chopin concerto in E minor and also selections by Scarlatti, Schumann and Liszt; while the vocalist will sing an aria from "Il Re Pastore" and two other short songs.

Sir Charles Villiers Stanford has been elected a member of the Berlin Royal Academy of Arts.

The Sinton scholarship at the Royal Academy of Music, tenable for three years and worth about £20 per annum, will be competed for on the 27th inst.

The general annual meeting and dinner of the Union of Graduates in Music takes place today, under the presidency of Sir Frederick Bridge.

The Moody-Manners season of "National English Opera" will open at Drury Lane on Saturday, May 21, with a performance of "Faust."

At his second recital, on April 27, Richard Temple intends to recite Tennyson's "Enoch Arden," with Strauss' incidental music.

Impressed by the lack of really good pianos in elementary and secondary schools, John Broadwood & Sons have formulated a scheme by which any school authority can obtain the best possible instruments on terms which practically relieve the ratepayers of everything but a nominal cost. The district of Wimbledon is among the first to take advantage of the scheme.

The only recital which Wilhelm Backhaus will give this season will take place at Queen's Hall on Saturday afternoon, June 4.

The Princess of Wales has accorded her patronage to the concert which Miss Margaret Thomas, the Welsh contralto, will give at St. James' Hall on Wednesday evening, 27th inst., under the direction of Ashton & Co.

Paula Szalit, the talented young pianist who made such a brilliant success in London last January, is giving three recitals at the Bechstein Hall on May 4, 11 and 18, under the direction of N. Vert.

"The King's Prize," a new opera in two acts by Maclean, will be given at the Royalty Theatre on Friday week

by the members of the operatic class and the orchestra of the London School of Music. Mr. Maclean won the Moody-Manners prize of £100 in 1895 with his one act opera "Petrucchio." He is also the author of a three act opera entitled "Quentin Durward," founded on Sir Walter Scott's novel. "The King's Prize" is said to be a revised version of this last work.

The Royal Amateur Orchestral Society will give a concert, under the immediate patronage of the Prince and Princess of Wales, in aid of the funds of the German Hospital, Dalston, at the Queen's Hall, on Tuesday evening, May 3. The following artists will appear: Mme. Clara Butt, Miss E. Parkina, Gregory Hast, Kennerley Rumford and Mark Hambourg.

M. Renaud, the well known baritone, is stated to have said that he would appear at Covent Garden this season with Madame Calvé in Massenet's "Hérodiade." This, however, is not likely to take place unless the interdiction against the production of operas founded on Biblical subjects be revoked. It is surely high time that this should be done, and that Londoners should be afforded the opportunity of hearing works such as Saint-Saëns' "Samson et Dalila" and Goldmark's "Queen of Sheba" on the stage. It is difficult to understand how the production of operas like the two last could possibly give offense to anyone not imbued with Puritanical ideas of the narrowest kind, and an individual of this sort would probably shun an opera house altogether. The question of giving "Samson et Dalila" at Covent Garden was seriously considered a few years ago, and there is no doubt that this beautiful work would long since have been in the repertory had its production not been prohibited.

Miss Gertrude Tomalin and Miss Jessie Hughes give an evening concert at Bechstein Hall, Wigmore street, on the 29th inst., when they will be assisted by Miss Elsie Southgate, violinist; Gregory Hast, Charles Tree and Henry Bird.

Miss Grace Crocker, an American who has won golden opinions in London and the provinces, will give an "evening of recitation" in the Steinway Hall on Tuesday, April 26. On that occasion Frederic Norton will sing two groups of songs.

At the Beethoven-Shakespeare recital, to be given at Steinway Hall May 4, Miss Agnes Fennings will play the "Sonata Appassionata" of Beethoven, and George Goodes will recite excerpts from "Macbeth," "Julius Caesar" and "The Merchant of Venice."

The Gloucester Musical Festival this year will begin on Sunday afternoon, September 4, with a service in the cathedral, when will be heard a new evening service by Ivor Atkins and an anthem by John E. West. "Elijah" will be given on the Tuesday afternoon, and the evening program will include a new orchestral work by Dr. Elgar and Sir C. V. Stanford's "Te Deum." A new choral work by Sir C. Hubert Parry will be the novelty on the Wednesday morning, when will also be heard an organ concerto by Dr. Harford Lloyd and Brahms' German "Requiem." Thursday morning will be devoted to Dr. Elgar's "The Apostles," while in the evening will be given Mendels-

sohn's "Lobgesang" and "The Holy Innocents," a new short oratorio by Herbert Brewer. This is only the sketch program of the festival, and there is still a possibility of other novelties being brought forward. The following will be the principal vocalists: Mesdames Albani, Sobrino, Emily Squire, Muriel Foster and Hilda Wilson; John Coates, W. Green and Plunket Greene. The conductor of the festival will be Mr. Brewer.

The Prince of Wales has consented to open the loan exhibition of musical instruments, books and portraits which has been organized by the Worshipful Company of Musicians to illustrate the progress of vocal and instrumental music during the last three centuries. The date chosen for the ceremony in Fishmongers' Hall is June 27.

Many alterations and improvements have recently been carried out at the Royal Opera, Covent Garden, with the result that the safety of those members of the audience who occupy seats in the upper part of the building should, in the improbable event of fire, be absolutely secured. Two new fireproof staircases have been erected at the side of the Opera House adjoining the Floral Hall, these serving as extra exits to Bow street from all parts of the building. To make way for the exits in question the old box office has been demolished and a new one installed on the left hand side of the vestibule. An additional staircase, built of fire resisting material, has been carried from the balcony stall level to the grand salon, while another new staircase has been constructed connecting the pit tier with the vestibule. From the dressing rooms used by the chorus singers another exit, leading directly into Bow street, has been provided. As regards the stage, practically all the timber has been done away with, except for the flooring, iron and steel being substituted.

Miss Ethel M. Smyth, the composer of "Der Wald," is engaged upon a new opera, which she hopes to complete by the spring of next year.

Dr. Joachim returns to England this week, and on Saturday afternoon the veteran violinist, with his companions, Carl Halir, Emmanuel Wirth and Robert Hausmann, will give the first of seven quartet concerts at St. James' Hall.

Dr. Theo. Liehhammer, the well known Viennese baritone, has been appointed to a professorship of singing at the Royal Academy of Music.

The melody of the song familiar as "Auld Robin Gray" was composed ninety-two years ago by the Rev. W. Leves, rector of Wighton, Somersetshire, and published in a book of sacred airs, a copy of which is now in the Bodleian Library. It is asserted by a writer in a provincial contemporary that the Scotch purloined the tune in order "to dignify the paltry verses of 'Auld Robin Gray,' thus degrading the English clergyman's music to the wretched dialect spoken north of the Tweed." The rescue of this beautiful tune from its "degrading" surroundings has, it seems, recently been effected by the rector of Stockton, Warwickshire, who has readapted it to church uses.

Madame Albani having concluded a successful tour in South Africa, sailed for England last Friday. She will

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take part in the Jubilee concert at the Crystal Palace next June, and in the autumn will sing at the Gloucester Festival.

Watkin Mills, who is about to leave England for a concert tour extending to the ends of the earth, is expected to return in September next.

Miss Minnie Tracey will give a vocal recital at the Aeolian Hall on Friday evening.

Concerts for the Week Ending April 23.

SUNDAY.
Orchestral concert, Queen's Hall, 3:30.
MONDAY.
Miss Winifred Thompson's dramatic-musical recital, Steinway Hall, 3.
Kruse Festival, fifth concert, Queen's Hall, 8:15. Neville Swainson's piano recital, Bechstein Hall, 8:30.
TUESDAY.
Charity concert, Stafford House, 3. Messrs. George Mackern and Prosper Burnett's concert, St. James' Hall, 3. Sunderland Thistleton concert, Brinsmead Galleries, 3. Kruse Festival, Wagner concert, Queen's Hall, 8:15.
WEDNESDAY.
Miss Adela Verne's historical recital, Salle Erard, 3:30. Kruse Festival, final concert, Queen's Hall, 8:15.
THURSDAY.
Royal Choral Society, "The Apostles," Albert Hall, 8. Eugen d'Albert's piano recital, Bechstein Hall, 8:30. Miss Helene Valma's vocal recital, Aeolian Hall, 8:30.
FRIDAY.
Frank Merrick's piano recital, Bechstein Hall, 3. Concert Goers' Club, H. J. Wood, on "The Woodwind," St. James' Hall, 8:15. Miss May Coleman's vocal recital, Bechstein Hall, 8:30. Miss Minnie Tracey's vocal recital, Aeolian Hall, 8:30.
SATURDAY.
Joachim Quartet, St. James' Hall, 3.

De Wienzkowska Pupils' Musicals.

WEDNESDAY afternoon of last week Madame De Wienzkowska presented ten of her advanced pupils at a musicale in her studio in Carnegie Hall. There was a fine audience to enjoy a program by composers of the romantic school. It was not at all like a pupils' afternoon, for in the first place the music was difficult, and in the next place the performances were remarkably finished and charming. A bright future awaits some of these gifted students. Madame De Wienzkowska's surroundings are most artistic, and her magnetic personality influences not only her pupils but all who meet this accomplished woman.

The order of the program was:

Canzonetta	.....Schütt
Novellette, F major	.....Schumann
Miss Hilda Robinson Smith.	
Chant Polonaise	.....Chopin-Liszt
Grillen	.....Schumann
Victoria Boshco.	
Berceuse	.....Iljinsky
Valse Brillante	.....Chopin
Miss Sarah E. Reed.	
Novellette, D major	.....Schumann
Theodore P. Carter.	
Sonata (Andantino, Scherzo and Finale)	.....Schumann
Edna Mampel.	
Etude	.....Chopin
Valse Caprice	.....Rubinstein
Oliver M. Denton.	
Scherzo	.....Brahms
Carneval	.....Schumann
Mrs. J. A. Parker.	
Improvisation	.....MacDowell
Auf dem Wasser zu Singen	.....Schubert-Liszt
Scherzo	.....Chopin
Mrs. Jean D. Libbey.	
BerceuseChopin
ToccataLeshetitzky
PolonaiseLiszt
Ida Mampel.	

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RS. MARCELLA POWELL, soprano, and Miss Cornelia Appy, cellist, assisted in the program of the Symphony Club's closing concert this afternoon in the Knight-Campbell Music Hall. Mendelssohn's "Italian" symphony and Wagner's "Tannhäuser" overture were given on two pianos by members of the club, the former being played by Miss Walbrach, Miss Meininger, Mrs. Oliver and Miss Rescher, and the latter by Mesdames Beggs, Smith, Adams and Friedenthal. Miss Belle Fauss played Dvorák's valse, A major, and Schumann's "Novellette," op. 99, No. 9, very pleasingly, and Mrs. Lambert Smith Chopin's "Etude," op. 10, No. 3, and Mendelssohn's op. 104, in a finished and artistic manner. Mrs. Powell's songs were exquisitely sung, and she graciously sang "Polly Willis" as an encore. Miss Appy's cello solo was Max Bruch's "Kol Nidrei."

Among recent musical events out of town a program of Russian music rendered by members of the Colorado Springs Musical Club at the home of the president, Mrs. Maude Sanders Faust, consisted of works of Rubinstein, Tchaikowsky, Raff, Josef Wihtol and Rebikoff. Those who contributed to the afternoon's pleasure were Mrs. Tucker, Miss Cooper, Miss Brunner, Mrs. Briscoe and Messrs. Grant and Pearson.

Another interesting event in the Springs was a recital by Mrs. Faust's pupils, in which a number of excellent selections from classical works were very well rendered by the participants, who were the Misses Mabel Eaves, Eunice Hull, Grace Vining, Frances Bogue, Jessie Short, Miss Carroll, Miss Fanning, Miss Herman and Miss Cummings. Still another enjoyable piano recital was the fifth in the series given by Prof. Robert W. Stevens, of Colorado College, in which Handel, Mozart, Chopin, Saint-Saëns and several American composers were interpreted. In his Boulder recital Professor Stevens was assisted by Dr. Duane, of the State University, at the organ, and Miss Buell, of Denver, violinist.

In Denver, though the season is waning elsewhere, quite a number of interesting concerts and recitals will be given before the season closes. Indeed, it may not close at all, as a series of ten symphony concerts is being arranged for the summer, to be given in the beautiful Elitch Gardens, Signor Raffaello Cavallo continuing as conductor, with the

same musicians who served in the regular season just closed. The orchestra's benefit concert last Friday evening was well attended. Miss Estelle Coleman sang from "Herodiade" "He Is Kind, He Is Good," by Massenet, and Schubert's "Unfinished" symphony; Tchaikowsky's "Casse Noisette" suite and the charming "William Tell" overture were played by the orchestra. Miss Coleman has become very popular with Denver audiences, and possesses a splendid soprano voice and pleasing presence.

Watkin Mills is to sing two of his greatest successes at the Apollo Club's concert here May 17—Gounod's "She Alone Charmeth My Sadness" and Handel's "O Ruddier Than the Cherry," as well as two splendid groups of English songs.
FRANK T. MCKNIGHT.

Madame Von Klenner's Day.

THE Woman's Press Club usually devotes one social meeting in the year to the discussion of music, and as Mme. Evans von Klenner is chairman of the committee on music the musical meeting, or day, is regarded as her own. That popular officer has presented to her club many noted musicians and speakers. At the meeting in the Astor Gallery at the Waldorf-Astoria Saturday afternoon of last week the members and guests heard a very instructive Russian program. Madame Von Klenner was fortunate in her speakers and in the artists who gave the musical illustrations.

Madame Von Klenner herself spoke on "Nationalism in Music" and she was broad and scholarly, as her theme would imply. As she was in Russia last summer her hearers had the benefit of some vivid impressions.

Mme. Vera Johnston, a Russian woman despite her English name, discussed very clearly "Modern Men in Russian Orchestration." Miss Isabel Hapgood, whose graceful pen has described Russia and the Russians to English readers, gave an able address on "Church Music and Its Inspiration." Mrs. Richard Henry Savage, the last speaker, talked on "The Songs of the Mujiks."

Eugene A. Bernstein, a Russian pianist, who now resides in New York, performed with warmth and a most musical touch, Glinka's "L'Alouette," transcribed by Balakireff, and he was compelled to add an encore. Albert Gregorovitch Janpolski, a favorite Russian baritone, sang delightfully an aria from Rubinstein's opera, "The Demon." Mr. Janpolski's noble voice and impassioned style were heard to even better advantage when he sang in Russian Tchaikowsky's most familiar song, "Nur Wer die Sehnsucht Kennt," and "Kalinka," a Russian folksong. A local cellist played selections by Tchaikowsky and Davidoff.

Nicholas de Lodyginsky, the Imperial Russian Consul General, was the guest of honor.

S. C. Bennett's Work.

MISS RUTH PEEBLES, who left "The Prince of Pilsen" at the close of the Chicago engagement, has been in New York for five weeks taking daily lessons from Mr. Bennett. She has been re-engaged by Mr. Savage for his London season and sailed last Saturday.

Mme. Genevra Johnstone Bishop, whose fine voice is due to Mr. Bennett's training, is touring in Mexico. The Mexican Daily Herald has the following: "As an artist she is one of the best on the American stage. She has sung in London, Paris, Berlin and other European cities to the enjoyment of critics."

Mr. Bennett does not indulge in any extravagant statements in his talk or writings, but proves what he states by the work of his pupils. He will spend four days of each week from June to September at his studio in Asbury Park, N. J., and two days at his Carnegie Hall studio.

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BUFFALO.

BUFFALO, April 29, 1904.

IT is due to the enterprise of Louis W. Gay, a local manager who has introduced many noted musicians to the Buffalo public, that we have had the privilege of listening to Dr. Richard Strauss and his accomplished wife, who gave a concert on the evening of April 21 at the Teck Theatre. A program of sixteen numbers was lengthened by five encores. The leading musicians of our city were present, people who understood the merits of each composition. At the close of the concert the Buffalo Orpheus gave a reception to Dr. and Madame Strauss. Speeches were made, and songs given by the society. The committee consisted of F. C. M. Lautz, president; Wm. B. Luedeke, vice president of the Orpheus, and Messrs. Robt. H. Heussler, F. L. Hartways, F. W. Haller and Q. O. Stockel. Saturday Dr. and Mrs. Strauss were the guests of honor in a trolley trip to Niagara Falls, visiting the Gorge road and dining at Kaltenbach's. Dr. Strauss was enamored of the beauty of Niagara Falls. If the "Sinfonia Domestica" was inspired by home life, may we not expect a composition descriptive of the scenery, the roar of the cataract and musical (?) cry of the ubiquitous hackmen, &c.? Those who accompanied the distinguished guests were Mr. and Mrs. F. C. M. Lautz, Mr. and Mrs. W. B. Luedeke, Mr. Hermann Schorch and Mr. and Mrs. Louis Gay.

Last week I had a pleasant interview with Louis J. Bangert, who has a fine studio on Allen street. He returned to Buffalo last spring after spending three years studying in Vienna. Mr. Bangert is now teaching voice culture, piano, harmony, counterpoint and composition. His large class does credit to his instruction, which fact was fully demonstrated by their work on April 22 at their first public recital. The composers were Gregor, Schubert, Sieveking, Bendel, Chaminade, Von Fielitz, Campana, Nevin, Beaumont, Reinhold, Dell'Acqua and Moszkowski. The piano solos were played by Mrs. Oscar Rodenbach. Misses Blanche Bangert, Helen Greenlee, Harriet Philips, Anna Glerum, Mary Geers and Lucy Sperry; vocal solo, Mrs. E. A. Southall; vocal duet, Mr. Bangert and Mrs. Southall. Mr. Bangert was so agreeable and well liked that friends were glad to congratulate him upon his well earned success.

Mrs. A. J. Elias, the possessor of a lovely soprano voice, gave a musicale at the Twentieth Century Club on Wednesday morning, assisted by Miss Louise Griffin.

One of the most unique and delightful entertainments ever given in Buffalo was the Russian Zabava, at the home of Mrs. Frank Hamlin, Tuesday evening. It was an interpretation of the folksongs, music and art of the people of Russia and Poland. The subjects were presented in a delightfully informal way. Mrs. George Sicard announced her own selections and opened the program by playing a mazurka by Sapellnikoff. Mrs. Sicard has phenomenal temperament and a touch that many a virtuoso might envy. Her playing, either as soloist or accompanist, is characterized by a subtle refinement of expression impossible to describe. The other piano numbers were the prelude of Zoubemoff, the nocturne by Borodine, "Akrostikon," by Rubinstein, etude by Arensky, and Rachmaninoff's musical description of the march of exiles to Siberia, three constantly

recurring notes marking the weary tread of the most unwilling travelers. During the short time allotted to Poland Mrs. Sicard played two Chopin preludes. Madame Brazzi's songs were characteristic. "The Red Sarafan" is well known, but the beautiful, pathetic folksongs were new to almost everyone. Many particularly liked a Cossack lullaby. A Tchaikowsky song was spirited, so also was the national hymn. "The Lament of Poland" was a strikingly original composition. Madame Brazzi's diction is fine and her dramatic ability enables her to make her audience thrill with enthusiasm or weep with the emotion her pathos calls forth. Her speaking voice is superb, a rich contralto with such splendid carrying quality that no listener in the remotest corner of an audience room but can hear and understand. Miss Edwina Spencer, a charming young woman, was at her best in talking of the art of Russia and Poland, describing so graphically paintings, bronzes, enamels and the artists who have made their country famous, that one felt that he was taking a mental trip to the land of the Czars in the pleasantest company imaginable. Miss Spencer talks well and readily. Her information is replete with interesting facts, told originally, with apt quotations and with stories which make one forget that "facts are stubborn things." One is conscious only of being delightfully entertained. The beauty of this affair was that the "talks" were limited to perhaps fifteen minutes, with the introduction in the meantime of piano or vocal solos illustrative of the subject just reviewed, after which more informal "chat" and frequent laughter, caused by Miss Spencer's happy way of putting things. The Scandinavian Undeshalling, to be given by this brilliant trio of gifted women will take place May 3 at the home of Mrs. Archibald Hazard, 211 Delaware avenue.

The list of patronesses is as follows: Mrs. Frank Hamlin, Mrs. Archibald M. Hazard, Mrs. John Miller Horton, Mrs. John C. Glenn, Mrs. John W. Bush, Mrs. P. H. Griffin, Mrs. Henry M. Gerrans, Mrs. George E. Matthews, Mrs. William B. Hoyt, Mrs. George K. Birge, Mrs. William T. Jebb, Mrs. Francis R. Keating, Mrs. Edwin A. Bell, Mrs. Peter A. Porter, Mrs. Clarence Fenton, Mrs. Willis O. Chapin, Mrs. George E. Laverack, Mrs. Sheldon T. Viele, Mrs. Jean Baker Welch, Mrs. George Bleistein, Mrs. S. M. Clement, Mrs. Edmund Hayes, Mrs. M. D. Mann, Mrs. Charles Townsend, Mrs. Henry Altman, Mrs. John S. Chittenden, Mrs. John Laughlin, Miss Abby Grosvenor, Mrs. Frank M. Hollister, Mrs. F. L. A. Cady, Mrs. George A. Plimpton, Mrs. Truman J. Martin, Mrs. Dexter P. Rumsey, Mrs. George B. Matthews, Mrs. Samuel S. Spaulding, Mrs. Charles B. Wheeler, Mrs. Agnus Bissell, Mrs. Oliver Allen, Jr., Mrs. George S. Field, Mrs. John M. Wiley, Mrs. Rufus Mathewson, Mrs. A. J. Elias, Mrs. F. Parke Lewis, Mrs. W. Caryl Ely, Mrs. John D. Larkin, Mrs. Pendennis White, Mrs. George L. Williams, Miss Williams, Mrs. Josiah Letchworth, Mrs. Edward R. Rice, Mrs. William Hamlin, Mrs. Robert L. Fryer, Mrs. John J. Albright, Mrs. William A. Rogers, Mrs. T. Guilford Smith, Mrs. George P. Sawyer, Mrs. Lucien Howe and Miss Ada M. Kenyon.

VIRGINIA KEENE.

More Reddall Pupils Placed.

IN addition to the long list published in our last issue the following pupils of Frederick Reddall have secured church solo positions for the ensuing year: Harold Armstrong, tenor; at Summerfield M. E. Church, Brooklyn, and Miss Edith Lanning, contralto, at Sumner Avenue M. E. Church. Both have promising voices and hopeful careers ahead.

MISS AGNES PETRING.

MUCH is expected next season of Miss Agnes Petring, the young St. Louis soprano, who returned recently from abroad, where for the last two years she has enjoyed the instruction of the most celebrated vocal teachers of Berlin, Munich, Frankfurt and Paris, all of whom took great interest in her, predicting great things for her in the near future. Previous to her departure for Europe, Miss Petring was for two years soprano soloist at St. Peter's Episcopal Church in St. Louis, and took instruction daily for a number of years from Mrs. Stella Kellogg Haines, of that city. While abroad she studied under Fraulein Lehmann and Professor Catenhusen in Berlin, Madame Schroeder-Hanfstaengl (of Munich), Professor Stockhausen and Madame Marchesi. She appeared in concert at the "Saal-Bau" in Frankfurt with much success, and also sang for the American Club in Berlin, receiving very flattering press notices upon both occasions. Miss Petring had the pleasure of meeting Alexander von Fielitz, the celebrated composer, and was asked to sing a group of his songs for him. He expressed great enthusiasm, giving her a few days later a large portrait of himself. Just before she left Berlin she received the following letter from Mr. Von Fielitz:

NO. 1 NEUE WINTERFELD STRASSE,
CHARLOTTENBURG, BERLIN, November 27, 1903.

Miss Agnes Petring:

DEAR MISS PETRING—Before you leave Berlin do allow me to thank you again for the pleasure you gave me in singing my songs in such a charming way. I wish you the success you merit and hope we may meet again in life. Do not forget.

Yours very sincerely, ALEXANDER VON FIELITZ.

What Miss Petring prizes far more highly than press notices is the following testimonial from one of her masters:

KANT STRASSE 34,
CHARLOTTENBURG, BERLIN, November 20, 1903.

MISS AGNES PETRING has studied with me for four months. She possesses a soprano voice of musical quality and brilliancy. Being a very conscientious student, she has progressed at every day's lesson during that time so far, that I can recommend her most highly for oratorio and concert work. I can do that all the more, because, besides her beautiful voice, she possesses great temperament and explains fully what she sings. Miss Petring has sung for some of the greatest celebrities here in Berlin, and has every time received the greatest praise for her singing. I wish her the success she merits.

E. CATENHUSEN.

Miss Petring's latest portrait is reproduced on the cover page of this number of THE MUSICAL COURIER.

Madame Ogden Crane's Pupils.

MME. OGDEN CRANE gave an evening in music to pupils and friends at her studio in Carnegie Hall Wednesday evening. Her pupils sang in the most creditable manner and were frequently encored.

The "School of Opera" has rehearsals every Monday evening and is doing fine work under the able supervision of the teacher, Madame Crane, who is kept so busy between operatic and vocal work that she will be unable to open her studio at Asbury Park this season, as heretofore. She will direct all her attention to her studio at Carnegie Hall, where all students interested in music will always find a most hearty welcome.

A Coincidence.

MISS KATHERINE RUTH HEYMAN, the pianist, has just returned from Boston, where she played her twentieth concert of this season on April 20 before the Twentieth Century Club.

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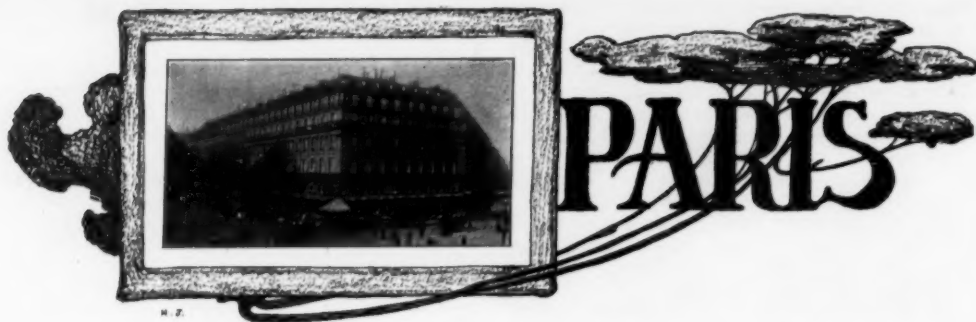
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GRAND HOTEL,
BOULEVARD DES CAPUCINES, PARIS.
April 21, 1904.

LAST Sunday's concert at the Conservatoire attracted a much larger audience than could possibly be accommodated. The fact that Camille Saint-Saëns was announced to honor the program as pianist, organist and composer, together with the closing of the regular season of the Colonne and the Lamoureux concerts, tempted many music lovers to gain admission despite their knowledge of the impossible. The program offered the Mozart piano concerto in D minor, faultlessly performed by M. Saint-Saëns and the brilliant Conservatoire Orchestra, under direction of M. Georges Marty. This lucid and pleasing little work was massively framed by two Saint-Saëns orchestral numbers—the symphony, No. 3, C minor, in which the composer played the organ part, and the "Deluge," a Biblical poem, for soli, chorus and orchestra—Mlle. Jeanne Leclerc, Mme. Maria Gay and Léon Laffitte and Charles W. Clark being the soloists.

To say that the appearance and playing of Saint-Saëns created wild enthusiasm; that he received an ovation, and that his presence among them made every singer and instrumentalist do his and her very best—is but stating a truth, a fact felt and understood by every member of the audience. It was a performance such as one is apt to store away and to treasure in the memory as "unforgettable!"

Also a noteworthy performance of Sunday afternoon's devotion to music was the concert of Edouard Risler at the Nouveau Théâtre, at which he played with marvelously finished technic the last three concertos (in C minor, G major and E flat major) of Beethoven, for piano and orchestra, the latter under direction of M. Chevillard.

Three other Risler concerts are to follow; one with the assistance of Madame Mys-Gmeiner; one will contain a recital program including Bach, Beethoven, Chopin and Liszt; while in the last the pianist will be assisted by J. F. Delmas, of the Opéra, and the violinist Jacques Thibaud.

Sunday evening's Atelier Réunion at the Académie Vitti, in the Students' Quarter, attracted a big and appreciative audience to enjoy a musical program selected from Schumann, Mehul, Haydn, Schubert, Widor, Gluck-Brahms,

Emil Sauer, Duparc, Gounod, Alex. Georges, G. Fauré, Trabadelo and Liszt. The vocal interpreters were Miss Martha Miner, who sang with marked dramatic expression; Miss Zechwar, whose soprano voice is of agreeable quality; Miss Elyda Russell, displaying considerable taste and style, and Thomas Richards, winning friends with his excellent baritone voice and pleasant manner. Miss Fulweiler was the talented pianist of the evening and Alfred Baehrens the capable accompanist. Rev. Mr. Beach, the successful ministerial conductor of these Sunday evening gatherings, is fast gaining reputation as a musical "impresario." The subject of his address was "Know Thyself."

On Thursday afternoon last Miss Jane Olmsted, a youthful and winsome pianist, gave her first public concert at the Salle Aeolian, under the patronage of Her Highness the Infanta Eulalie.

Miss Olmsted had the assistance of Charles W. Clark, whose manly baritone voice was heard to excellent advantage in a group of three songs by Schumann and a French group by Saint-Saëns, Curviller and Fauré, well accompanied by M. Rivière.

The concert giver, a Leschetizky and Wager Swayne pupil, played selections from Schubert and Schumann; two preludes, "Mazurka, Waltz and Ballade" of Chopin; "Mystère," Grieg; "Sérénade and Arabesque," Leschetizky, and the E major "Polonaise" of Liszt. In all of her playing Miss Olmsted gave evidence of decided pianistic talent, excellent technical ability, musical taste and an abundance of "temperament." The audience was large and fashionable and the success of the concert great, auguring well for the future career of this young pianist.

Thursday evening an audition of the compositions of Mme. Cécile Chaminade took place in the Salle des Fêtes of the Journal, with the author as pianist-accompanist; Mme. M. Whitaker, singer; Mlle. Gaétane Vieu, singer; Mlle. Gabrielle Turpin, piano; G. Mauguère, singer; G. Martinet, violin; R. Schidenhelm, cello, and M. Laffeur, flute. The program, including an instrumental trio, three different compositions for two pianos, a concertino for flute and piano, three soli for violin and numerous songs (some fourteen or fifteen), showed Madame Cha-

minade to be a composer refined in taste and imagination, with good invention, technical skill and facile execution.

On the same evening Mme. Berthe Marx-Goldschmidt gave a piano recital at the Salle Erard, performing the twenty-four preludes and the twenty-four (or rather twenty-seven) etudes of Chopin. To students of the piano and lovers of Chopin this program was a treat, and on the part of Madame Marx-Goldschmidt it was an extraordinary feat—a remarkable pianistic performance alike in memory and physical endurance. Not many pianists would be equal to such a task—playing all the preludes in a single sitting, and all the etudes in one other single sitting. The order of performance of these preludes and etudes was the one designated by the composer. Since October last Mme. Berthe Marx-Goldschmidt has accomplished this same remarkable feat at London, Berlin, Hanover, St. Petersburg, Moscow, Vienna, and now at Paris.

The second concert of the Quatuor Tchèque also took place on this evening at the Salle des Agriculteurs, with the assistance of Raoul Pugno, pianist, and Mlle. Eva Lessmann, singer, the program containing quartet, A minor, op. 29, Schubert; "Drei Schottische Lieder" with piano, violin and cello, Beethoven; impromptu, ballade and scherzo, Chopin; three lieder, Brahms; quintet in A minor, op. 81, Dvorák. The third concert followed on Monday evening, the Quartet Club being assisted by Mlle. Lydia Eustis in a program containing quartets by J. Suk, Haydn and Grieg; with arie and lieder by Berlioz, Rossini, R. Strauss and Schubert.

Friday evening, at the Salle Erard, Ernest Schelling gave his third and last piano recital before a large and enthusiastic audience, the program embracing a long list of composers from Bach to Liszt and living writers.

Same evening, at Salle Pleyel, an interesting concert was given by Mme. Salmon ten Have, pianist, and Jean ten Have, violinist, with the concours of Mlle. Mary Garnier, of the Opéra Comique. Among the instrumental numbers was a piano and violin sonata by Camille Chevillard and a suite for violin alone, by Sinding.

M. and Mme. Albert Blondel gave their second reception and soirée musicale of the season on Saturday evening last. The musical program was of the highest order, including compositions of Beethoven, G. Fauré, Brahms, Alphonse Duvernoy, Schumann, Chopin, and eight new songs by Paderewski, the composer accompanying M. Delmas and Mlle. Eustis in their delightful interpretation of these little gems.

Among the distinguished company present were noticed the Princess de Brancovan, Duchesse de Bisaccia, Marquise de Saint-Paul, Musurus Bey and Madame Musurus, Marquis de Gouvello, Comtesse de Pracomtal, Comte de Franqueville, Madame and Mlle. Ferrari, Madame Paderewska, M. and Madame Diemer, Madame and Mlle. Emile Ol-

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On Monday evening at the Salle Erard M. Montoriol-Tarrés gave the first of two piano recitals with a well played program of Bach, Beethoven, Chopin, Chabrier, Grieg, Rubinstein and Balakirew.

Tuesday evening at the Salle Pleyel Herman Martonne, a young Hungarian-American violinist, and first prize winner at the Vienna Conservatory, gave his first concert in Paris, in which he had the assistance of Mlle. Jeanne Pelletier, vocalist, and Charles Arthur and Maurice Vieux, instrumentalists, with Gustave Wagner at the piano. Mr. Martonne took part in an interesting Dvorák terzetto for two violins and alto, and then appeared in the Tchaikowsky concerto for violin. His later selections were the Bach prelude and fugue in G minor for solo violin; the "Romance" of Beethoven, in F, and the Wieniawski D major polonaise. This new violinist has talent and a big tone, combined with sure and clean execution. He made a very favorable impression and before the evening was over he had completely won his audience and gained much enthusiastic applause. Mlle. Pelletier varied the program agreeably with a Handel aria and songs by A. Holmès and Th. Dubois.

A concert given on the same evening at the Salle Hoche for the benefit of Mme. Marie Rôze attracted a fashionable audience. Marie Rôze herself took part in scenes from Massenet's "Hérodiade" and Gounod's "Faust," assisted by the tenor Pierre Rivière and some of her pupils, delighting her audience. A feature of this soirée was the admirable singing of Miss Ethel Weatherley, an English girl with a beautiful voice, who returns to England to participate in the London season. Others who received well earned plaudits were: Mlle. Amande Naneau, Mlle. Taber, Mlle. Vilma Fisch (who, I learn, is about to exchange her budding musical career for one of orange blossoms), and the Vicomtesse de Calan, besides Mrs. Richet, cello, and Mr. de la Chardonnière in monologues.

Last evening at the Salle Erard, M. Charles Foerster, a resident Hungarian pianist and teacher, gave his annual concert before a large and applauding audience. His rendition of a Bach-Tausig toccata and fugue in D minor, a scherzo by Chopin and a "Mélodie Italienne," by Moszkowski, among other things, were especially well liked, the Moszkowski morceau being redemanded.

Opéra performances this week are: Monday, "Rigoletto, la Maladetta"; Wednesday, première of "Le Fils de l'Etoile"; Friday, second performance of same opera; Saturday, "Roméo et Juliette."

Opéra Comique: Monday, "La Traviata" and "Le Chalet"; Tuesday, "Mignon"; Wednesday, "Pelléas et Mélisande"; Thursday, "Iphigénie en Tauride"; Friday, "La Reine Fiammette"; Saturday, "Fra Diavolo," "Le Portrait de Manon."

Miss Bessie Abbott has signed an engagement to appear at the Opéra Comique next season, beginning in September.

At the Trocadéro on Monday next the first of an afternoon series of "Séances Historiques d'Orgue" will be given by M. Alexandre Guilmant as a compliment to the organ class at the Conservatoire.

Charles W. Clark, the baritone, gives the first of two song recitals this afternoon.

Mr. Clark, by the way, has leased the home and studio of the late Edward Lord Weeks in the Rue Leonard de Vinci, where he can sing to his heart's content in an ideal spot.

"Le Fils de l'Etoile," a new opera, had its première last night at the Paris Grand Opéra. The work is styled a musical drama in five acts, libretto by Catulle Mendès, with music by Camille Erlanger. The principal singers in the cast were the leading artists of the Opéra, Mlle. Lucienne Bréval, Madame Heglon, MM. Alvarez and Delmas, under direction of M. Taffanel. Without being able at this moment, both for want of space and time, to enter into a detailed account of the new work, it may be said that the opera was beautifully staged and well produced; that the text or libretto is splendidly written, and that much of the music calls for the same comment—but not all. The opera will be found to be music for the musician rather than for the operagoer, and instead of being a great and unquestionable operatic success it may prove to be a "succès d'estime," which time and another hearing, however, will make clear. A fuller account may follow in next letter.

DELMA-HEIDE.

At Francis Walker's Studio.

MANY recitals and concerts have been given in the Francis Walker studios recently, notably the two fine recitals given by the Schubert trio, the entertainments of the Association of Allied Arts and the Century Theatre Club. Before select parties of visitors some of Mr. Walker's pupils have been exhibiting the results of their season of study. Marvelous progress has been made by several of these pupils.

A NOTABLE RECORD.

UNDER the leadership of the accomplished Hermann Hans Wetzler, the Wetzler Symphony Orchestra recently closed a most successful season, which ended in a blaze of glory with the Richard Strauss Festival. The repertory of Mr. Wetzler seems to be the entire musical literature, judging from the programs which he has presented this winter. They range over the classical gamut from Bach to Richard Strauss, and do not forget such an old Russian as Glinka nor such a new one as Tchaikowsky. The full list of works given at Carnegie Hall by the Wetzler Symphony Orchestra during the season of 1903-04 is as follows:

Suite in E flat.....	Bach
(Orchestrated by H. H. Wetzler.)	
Symphony No. 7, in G major.....	Beethoven
Leonore Overture, No. 3.....	Beethoven
Coriolan Overture.....	Beethoven
Le Jota Aragonesa.....	Glinka
Symphony No. 1, in C minor.....	Brahms
Symphonic poem, Mazepa.....	Liszt
Don Juan.....	R. Strauss
Tod und Verklärung.....	R. Strauss
Till Eulenspiegel.....	R. Strauss
Also Sprach Zarathustra.....	R. Strauss
Don Quixote.....	R. Strauss
Ein Heldenleben.....	R. Strauss
Love Song from Feuersnuth.....	R. Strauss
Symphonia Domestica (première).....	R. Strauss
Symphonie Pathétique.....	Tchaikowsky
Serenade for String Orchestra.....	Tchaikowsky
Prelude, Meistersinger.....	Wagner
Symphony No. 7, in C major.....	Schubert

LIST OF SOLOISTS.

Jacques Thibaud—	
Concerto in E flat.....	Mozart
Concerto in B minor.....	Saint-Saëns
Harold Bauer—	
Concerto in E flat.....	Beethoven
Leopold Lichtenberg—	
Concerto in A minor.....	Vieuxtemps
David Bispham—	
Songs by Richard Strauss.	

A Bowman Pupil.

REPRESENTATIVE people of Kingston, N. Y., listened on April 11 to a recital of piano pieces and piano trios by Miss Sarah Masten and the Carl Venth Trio Club, of Brooklyn.

The Kingston Freeman says: "In the Chopin numbers Miss Masten's playing showed a great amount of careful study, and her legato in the pianissimo passages, cadenzas and rapid runs was remarkably fine. The less pretentious numbers by Moszkowski, Venth, Boldini and Sinding were played with a daintiness and nuance which charmed her listeners." Miss Masten is an artist pupil of E. M. Bowman, of Steinway Hall, a diligent and devoted student of this eminent teacher's methods. She has ambition, intelligence and temperament, and is steadily winning her way as a successful pianist.



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BROOKLYN.

EUROPEAN, one of the progressive women's clubs of the borough, held recently its annual symposium on music and the drama. Mrs. Lidie T. Redding, as chairman of the day, presented the topics and introduced the entertainers. Miss Edith Bosworth, a clever pupil of Mrs. William E. Beardsley, played Liszt's "Consolation," a gavotte by Ten Brink, a Russian waltz by Dolmetsch, and an andante by Heller. Mrs. Nance Morgan Grotelless sang an aria from Verdi's "Masked Ball," and songs by modern composers. Miss Martha Craig read a paper.

Hans Kronold, the cellist, assisted Miss Marguerite Liotard, a young and talented soprano, at a recital in the Assembly Rooms Wednesday evening, April 27. Miss Liotard sang an aria from Tchaikovsky's "Joan of Arc," and songs in French, German and English. Mr. Kronold played delightfully some favorite cello pieces by Hubay, Davidoff, Becker and Dunkler. Paul William Schlorff was the accompanist.

Several interesting novelties were sung at the concert given Sunday evening, April 25, by the Ladies' Chorus of the Brooklyn Saengerbund. The male chorus assisted, and there was an orchestra and numbers performed on two pianos. The Ladies' Chorus sang "Frühlingsnacht," "Die Libellen," "Im Frühling," by Bargiel, and Hagar's arrangement of Brahms' old German folksong, "Gas Lieblich hat Sich Gesellet." The Misses Wolffrom, Popp and Schmitt, members of the chorus, sang "Lift Thy Wings," from Mendelssohn's "Elijah." The male chorus sang the novelties, and these were "B'hut dich Gott," by Hermann Spielter, a resident composer; "Mein ist die Welt," by Curti, and "Braune Gesellen," by Kremser. The Spielter composition is dedicated by the composer to the Brooklyn Saengerbund and Hugo Steinbruch, the musical director of the club. The orchestra played selections by Lachner and Keene. A solo quartet, consisting of Mrs. Lehmann, Miss Rhode, Mr. Franz and Mr. Koeln, sang "Morgen," by Grell, and "Abends im Walde," by Holstein.

Miss Popp, Miss Bayer, Mrs. Beyer and Miss Adele Schmitt performed on two pianos (eight hands) an excerpt from "Tannhäuser," and a galop by Schulhoff. Mrs. Emma Doscher, a member of the club, read a poem, "Mozart," by Mosenthal, and the musical setting by Kugler, was played by Mrs. Steinbruch at the piano and Mr. Steinbruch at the organ. Miss Etta Kirchner, a soprano of the club, sang as solos "The Rose," by Spicker, and "Die Blauen Frühlingsaugen," by Ries. The music was received with marked demonstrations by the associate members and the guests.

A number of Mrs. Henry Smock Boice's first and second year pupils sang before their friends at the residence studio of their teacher Thursday evening. The young vocalists were Miss Sadie New, Miss Edith Scott, Miss Ethel Knowlton, Miss Agnes Hickey, Miss Marie Petersen, Miss Elsie Swezey, Miss Fannie van Deusen, Miss Lulu Schoenifahn and W. Herbert Dole. Miss Susan S. Boice, a professional pupil, sang by special request songs by Wekerlin, Kate Vannah and a French song by an unknown composer.

Miss Edith Milligan, Leopold Wolfsohn's pupil, gave her eighth recital in Anderson's Apollo Hall Thursday even-

ing, assisted by her teacher, the Brooklyn Trio Club and Miss Juliette L. Selleck, soprano. Miss Milligan played Tchaikovsky's variations in F major, Saint-Saëns' caprice on airs from Gluck's "Alceste," Schumann's "Faschingschwank," the Chopin ballade in A flat, the Moszkowski concert study in G flat, and the first movement from Rubinstein's concerto in D minor. Mr. Wolfsohn played the orchestral part in the Rubinstein number on a second piano.

THE CARL ORGAN CONCERT.

AT the first of William C. Carl's springtide organ concerts in the "Old First" Presbyterian Church, Tuesday night of last week, the director repeated the "Parsifal" program given last December, with "The Narrative of Kundry" as an additional number. By quarter before 8 o'clock the church was crowded and ten minutes later the policemen on guard closed the doors. Mr. Carl was assisted by Miss Effie Stewart, soprano, from the Rev. Dr. Parkhurst's church; Tor Van Pyk, tenor; Andreas Schneider, baritone; Wesley Weyman, pianist, and Max Nickell, the bells.

During the collection before the overture was played Mr. Carl performed the "Prelude" from "Lohengrin." It was a beautiful performance, showing again Mr. Carl's mastery over his instrument.

When the concert was about half over one music lover was heard to say that he believed it was the best musical program ever given in a New York church. Even a less enthusiastic listener would not hesitate to declare that the music of the evening was presented in a most acceptable manner. Mr. Van Pyk, the tenor; Mr. Schneider, the baritone; Mr. Weyman at the piano, and Mr. Nickell, who "played" the bells, appeared with Mr. Carl at the previous concert. Miss Stewart, who sang the Kundry excerpt for the first time before a New York audience, made a deep impression. Her rich voice has the dramatic quality that Wagner interpreters must have in order to do justice to the score.

Mr. Schneider repeated his impassioned "Amfortas' Lament." Mr. Van Pyk sang with pathos and the purity of tone in the numbers allotted to the tenor. In the ensemble the organ, piano and bells produced some thrilling orchestral effects.

The Rev. Dr. Howard Duffield, pastor of the church, explained the motives of the sacred music drama and gave an outline of the plot and characters.

The order of the musical numbers follow: The Prelude, the Entry to the Hall of the Grail, the Lament of Amfortas, the Voice from on High, the Flower Maidens' Chorus, the Narrative of Kundry, the Winning of the Mystic Spear, the Good Friday Spell, the March of the Grail Knights.

Last evening (Tuesday) Mr. Carl gave the second and final concert of the spring series. The soloists were Miss Maud Morgan, harpist, and Edward Bromberg, baritone.

A Pupil of Victor Harris.

MISS GRACE CARROLL, of Plainfield, N. J., gave a most enjoyable song recital on Thursday evening in the Casino. She was assisted by Miss Martina Johnstone, the violinist, whose work is so well known, and by Victor Harris, whose accompaniments are always a delight. Miss Carroll's deep, sympathetic voice showed to great advantage in the varied program, which included songs by Schubert, Franz, Ries, Grieg, Von Fielitz and others. Victor Harris' new song, "The Hills o' Skye," called forth a burst of applause.

A Tribute to a Critic.

To The Musical Courier:

A PROPOS of the not altogether merry war waged of late upon critics, it may be well to remember that there are some among the number well qualified for their office; honest and faithful to their convictions, performing a service to the community in pointing out and praising the good, blaming and condemning the false.

Such a one was John Bunting, of Philadelphia, whose sudden death on April 5 startled and shocked his many friends. Mr. Bunting was for twenty years the critic of the Philadelphia Inquirer, and during that time he attended and reviewed more than 4,000 musical events of importance. Indeed, he declined considering any other. Light comic opera, musical comedies and farces were at his request always transferred to another member of the staff. His sympathies were only with music of the highest character—especially with chamber music, which never failed to draw forth his enthusiastic comment.

The period of his service on the Inquirer began about 1868, a year or two before my own entrance into a professional career. My attention was from the first attracted by the sane, wholesome tone of his criticism; by the insistence with which he held up the highest standards in interpretation and execution. Later this impression of the critic's knowledge and judgment was deepened by a personal acquaintance. It was at a time when America was beginning to grow musically. Influences were at work which have since flowered out and borne rich fruit. Theodore Thomas was traveling with his orchestra, the only permanent organization of the kind in the country; "Lohengrin" and "Aida" had just been sung for the first time; Nilsson and Lucca were the harbingers of the present flock of operatic songbirds and the superior of most of them; Rubinstein and Von Bülow were opening the eyes of pianists to the possibilities of their art; Viextemps and Wieniawski were performing a like service for their confrères. Locally Philadelphia was particularly active in chamber music; indeed, she then stood first as regards the number and quality of chamber concerts. This was due to the unselfish efforts of such musicians as Charles Jarvis, Michael Cross, Miss Anna Jackson, Carl Gaertner and others, many of whom have, alas, now joined the silent majority. During this time Mr. Bunting always stood for the best, and held up the hands of those who were trying to achieve it, and was particularly full of encouragement for the local workers in their uphill task. For this he deserves especial recognition from us who remain behind and profit by the seeds of appreciation which he helped to plant.

Mr. Bunting's ancestors were Friends who came over with William Penn; but like another Philadelphian now eminent in the musical field, his ancestry did not prevent his intense love and clear understanding of music. Neither was his father cramped by family traditions; he was an ardent lover of music and played various musical instruments. In addition to an inherited love of music Mr. Bunting possessed literary power of more than usual distinction, so that it is not surprising that he found his way into music journalism, which was one of his chief pleasures up to the end of his life. It by no means exhausted the sum of his literary activity; this embraced poems, stories, essays on many subjects unconnected with music.

Since occasional contributions from his pen found their way into the pages of THE MUSICAL COURIER, I feel moved to send you this slight tribute to the memory of one who deserves recognition for faithful and distinguished service in the cause of an art which he dearly loved.

Sincerely yours,

FREDERIC S. LAW.

PHILADELPHIA, April 26, 1904.

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PHILADELPHIA.

PHILADELPHIA, Pa., May 2, 1904.



THE Mendelssohn Club will give its last concert of the season at the Academy of Music on the evening of May 5. The soloists will be Fräulein Adele Aus der Ohe, and the club will be assisted by Frederick E. Hahn and Emil Schmidt, violinists.

Miss Dorothy Johnstone, the harpist, will give a concert at Griffith Hall on Tuesday evening of this week, in which she will be assisted by Corinne Wiest Anthony, soprano; Owen S. Fitzgerald, tenor; Frederick Hahn, violinist; F. Nevin Wiest, cornetist, and Henry A. Grubler, pianist.

Pasquale Rondinella, the vocal teacher, died last week at 308 South Thirteenth street. Mr. Rondinella was born in Naples, and when eleven years old entered the Royal College of Music there, and studied under celebrated masters. In 1854 he came to America, and during his long residence in this country he was much sought as an instructor of singing. He was a teacher at the Philadelphia Musical Academy for seventeen years. Mr. Rondinella was a prolific composer and the author of a "Method of Singing." He was eighty-two years old.

Root's cantata of "Columbus" will be given in Mt. Zion M. E. Church, Manayunk, by a chorus of sixty under the leadership of B. Mitchell Simpson, on Thursday evening, May 5. The soloists will be Mrs. Erwin M. Simpson, Miss Elizabeth M. Simpson, Henry B. Gurney and Dr. G. Conquest Anthony. Dr. Richard L. Entwistle will preside at the organ.

"In Fairyland," a song cycle by Orlando Morgan, of London, will have its first representation in Philadelphia at Griffith Hall on Monday evening, May 9.

A concert will be given by Mme. Selma Kronold at Mrs. Spencer Ervin's salon on Tuesday evening, May 3. She will be assisted by Hans Kronold, cello, and Philip H. Goepf at the piano.

The fourteenth annual matinee given by the students of the Sternberg School of Music on Saturday at Griffith Hall was a very enjoyable event. A number of pupils played creditably, and the program was varied.

An artistic recital was given at the Prudential Drawing Rooms last Wednesday evening by Joseph W. Clarke, pianist, and Leo L. Freeman, violinist, assisted by C. Heilmann-Woll, soprano, and Miss Ethel Funk, pianist.

A song recital will be given by Fred G. Rees at Griffith Hall this evening, assisted by Christian Kriens, violinist, and Miss Edith Mahon, pianist.

The twelfth annual concert to be given by E. Cholmeley-Jones will take place in Association Hall on Tuesday evening, May 10. An attractive program will be given. The

special soloist of the occasion is Master Achille Cocozza, the Italian boy violinist, who is receiving much attention from the musical public just now.

The Metropolitan College of Music, Romaine Callender principal, will give a concert in the concert room of the college on Friday evening next. Among those who will play selections on the piano are the Misses Florence Hartzel, Dorothy Hess, Gladys McCarthy, Edith Bevier, Jessie Glover, Edna I. Gallagher, Helen May Kruse, Elsie Wiswell, E. Linda Haines, Marion S. Phillips and Daisy Airey.

The next public service of the American Guild of Organists will be given in St. Clement's Church on Tuesday evening, May 17, under the direction of S. Wesley Sears.

The Philadelphia Music Teachers' Association will hold a meeting this week at Heppes Music Hall, when selections will be given by Mr. and Mrs. David D. Wood and Charles Manypenny, and the annual election of officers will take place.

The following pupils of the Leeftson-Hille Conservatory of Music took part in the concert at the Orpheus Club-rooms April 23: Miss Florence Palmer, Richard Lucht, Miss Velma Turner, Miss Charlotte Muench, Miss Rose Hirsh, Miss Helen Reinheimer, Miss Ray Goward, Miss Jeanette Rosenbaum, Miss Anna Bannister, Miss Jeanette Hagedorn, Miss Bessie Husted, J. Ross Corbin, Miss Helen Martin, Ellis Walbert, Harry Solomon, Miss Emma Simpson Vinter, Miss Frederica D. Costa, Miss Grace Graf and Howard Dox. The playing of the compositions manifested again the excellent training of this well known institution.

The People's Symphony Society.

THE annual meeting of the People's Symphony Concert Society was held on Thursday evening at the home of the president, J. Hampden Robb. The following officers were elected: J. Hampden Robb, president; Miss Nora Godwin, first vice president; Gustav E. Kissel, second vice president; John G. Carlisle, treasurer; Herbert S. Carpenter, secretary. The following trustees were elected to serve three years: H. S. Carpenter, Miss Nora Godwin, Edward Winslow, Robert C. Ogden, Mrs. C. H. Ditson and S. Mallet-Prevost.

In view of the congested condition prevailing at these concerts at Cooper Union, it was unanimously decided to give six concerts next season, two of them to be at Carnegie Hall. In order to restrict the sale of seats to students and wage earners cards of identification will be issued by the society, such cards to be distributed through the People's Institute, University Extension Society, music and art schools, colleges and large department stores, &c.

To carry on and expand this work the society stands in need of a permanent fund of at least \$100,000 and nearly one-fifth of this sum has already been donated. The society is duly incorporated according to the laws of the State of New York, and is therefore in position to legally receive bequests and endowments. Contributions to either the permanent fund or the current expense fund should be sent to the treasurer, John G. Carlisle, 30 Broad street, city.

CONSOLO'S LONDON DEBUT.

[SPECIAL CABLE DISPATCH.]

LONDON, April 29, 1904.

To The Musical Courier:

ERNESTO CONSOLO, the celebrated pianist, made his debut at the Philharmonic tonight with brilliant success. He had six recalls.

CHESTER.

The University Glee Club.

UNIVERSITY flags and college songs awakened pleasant memories among the eighty active members of the University Glee Club, of New York city, at the Waldorf-Astoria Thursday night of last week. It was the final concert of the season, and there was a large and brilliant audience to applaud an uncommonly good program. The effect of the humorous numbers was balanced by some beautiful music. Three of the best things sung were by American composers. MacDowell's "Crusaders" was redemanded. Dudley Buck's "Nun of Nidaros," and Van der Stucken's setting for "Sweet and Low" afforded the club an opportunity to show its skill, and Arthur D. Woodruff, the conductor, his ability as a leader. It was strong, manly singing. Foote's "Bedouin Song"; "Suomi's Song," by Muir; "Wanderlied," by Lund; Haydn's "Interrupted Serenade," and four college songs gave further evidence of study and rehearsal.

The club had the assistance of Miss Janet Spencer and a string quintet, with Gustav Dannreuther as first violin. Miss Spencer sang two songs by Augusta Holmès, a bolero by Ardit, and songs by Goring-Thomas, Fisher and Lidgey. Mr. Dannreuther and his associates performed a berceuse by Simon; "Passepied," by Moszkowski; a reverie by Ole Bull, arranged by Svendsen, and "After the Waltz," by Bolognesi. Richard T. Percy at the piano played artistic accompaniments for the singer, and added to the musical enjoyment of the evening by his performances with the strings in "The Nun of Nidaros" and the "Wanderlied." Dr. John L. Courrier was at the organ. John Barnes Wells sang the incidental solo in the Buck song.

The glee club, organized ten years ago, is in a highly prosperous condition. Besides the active membership, several hundred associate members are enrolled.

The officers and music committee include: President, Arthur M. Cox; vice president, James W. Walker; secretary, John C. Kerr; treasurer, Frederick L. Taylor; music committee, Burt L. Fenner, Charles D. Clinton, John A. Anderson; librarian, Francis J. Tyler.

Edward Barrow, the Tenor.

EDWARD BARROW, the tenor, is making constant progress. He has been engaged for the Maine Festival, appearing on all the programs with Schumann-Heink. He will be heard in a four days' festival at Patchogue, L. I. He has won a prize in the church line, having been selected among scores for the Central Congregational Church, of Brooklyn, of which Shanna Cumming is soprano. At the musicale and breakfast in the grand ball room of the Astoria Hotel last week he shared honors with Madame Blauvelt, singing the "Pagliacci" air with fine dramatic fervor. "Lend Me Your Aid" was broad and effective, while Hammond's "In Wunder-schönen Monat Mai" was sung with spontaneous expression. Without doubt Mr. Barrow has a fine future.



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RUSSIA VERSUS JAPAN.

IN THE MUSICAL COURIER April 20 Mr. Safonoff, the distinguished Russian conductor, gave his views concerning American sympathy for Japan in the present Oriental crisis. Mr. Safonoff says he "cannot understand such sympathy."

The Americans understand it thoroughly. It is because Japan represents liberty, justice, progress and moral enlightenment; while the Russian Government stands for feudalism, oppression, conquest and corruption. The infamous spoliation of Poland, of Finland, of certain coveted provinces in Afghanistan and Turkestan, and lately of Manchuria (where the Russians have neither moral nor international rights of domicile), have gradually alienated the sympathies of all civilized nations from Russia, and with the exception of two or three "divine right" potentates the Czar's Government has no friends in the enlightened world.

Mr. Safonoff further says that "the Japanese are essentially a small people," with "no creative power," and that they have "done nothing for thought, science or literature." Such statements prove that the eminent conductor is blinded by national prejudice or ignorant of demonstrated facts. Japan can justly claim a history and civilization much older than that of her present antagonist. In truth the Japanese possessed systems of art, science and philosophy when the Muscovites were mere unorganized bands of savages. Mr. Safonoff mentions Tolstoy as a great light in Russian literature, and none will dispute that point; but Mr. Safonoff fails to mention the concomitant circumstance that this most illustrious littérateur has been imprisoned for telling the truth, and he is today suffering the ban of excommunication and persecution at the hands of the Russian Government because he exposed official corruption and lascivious diplomacy.

As a student of naval and military operations I have been amazed by the wonderful perfection of detail as well as grand strategy of the Japanese commanders, and to prove that they have "creative power" I may mention the fact that the secret explosive with which they have destroyed Russian war vessels valued at \$40,000,000 was invented by a Japanese professor in the University of Tokio.

The Czar has no generals or admirals to rank with Yamagata, Kodama, Oyama, Ito, Togo, Kammamura, Uriu. General Kouropatkin owes his promotion not so much to honorable warfare as to his relentless massacre of 20,000 women, children and old men in Turkestan, which was even worse than the Russian infamy on the Amur in 1899! Another superior quality of the Japanese is their high sense of duty and honor. Official corruption is almost unknown among the Mikado's subjects, whereas it is notorious that in Russia integrity is correspondingly unknown to the authorities. Several war vessels in course of construction at Cronstadt and Riga were recently discovered to be worthless, and when one of these was launched it promptly sank to the bottom of the Baltic. Then it was ascertained that the holes in the steel plates were filled with putty instead of being riveted! The surprise at Port Arthur February 9 was another evidence of criminal negligence and official ignorance. While the officers of the ships and the forts were rioting in revelry and viewing a circus in the town Admiral Togo steamed into the outer harbor, torpedoed two battleships and a cruiser, and withdrew without losing a man! Why have the Russian admirals remained hidden behind the forts at Port Arthur

when they commanded a greater number of battleships and cruisers than did the Japanese? How is it that Togo, with only eight or ten vessels (he has rarely had more than that number off the Port), could keep the Russian fleet out of harm's way while another Japanese squadron convoyed transports of troops to various landing places? Finally Makaroff was lured into the open sea by the appearance of unarmored cruisers in the offing, and when the trap was discovered it was too late to save from destruction two more battleships and a couple of torpedo boat destroyers. And yet the Japanese are "essentially a small people!"

Our distinguished cantatrice, Miss Emma Thursby, recently returned from an extended visit to the Flowery Kingdom, and she is enthusiastic in praise of the country and the people. "The Japanese," she says, "are the most wonderful people in the world, and they alone will solve the great Eastern problem."

That the Japanese are an artistic race no one can doubt who has seen the exhibitions of Mr. Takayanagi, or the recent collection of Mr. Deakin which was sold at the American Art Galleries, and which attracted the attention of all metropolitan connoisseurs. Henry Pene du Bois, in the American, gave an excellent account of the collection. "The color tints," he said, "are enchanting," and he adds, "Artists would like to know how to make black patches in their pictures fall in the proper places that they find usually in Japanese color prints."

The critic concludes thus:

"The Chinese book, 'Rui-Yen,' or 'Garden of Miscellanies,' tells a curious anecdote on the processes of Japanese painting. It is that Su-Nogh drew in one of his pictures a bull which quitted the canvas in the morning to go to pasture and returned at night. This picture came into the possession of the Emperor Tai-Tsung, 967-998 A. D., who asked in vain of his courtiers an explanation of the miracle.

"A priest revealed at last that the Japanese found a mother-of-pearl substance in the flesh of a certain oyster, and that they made of it colors which, visible at night, were invisible in the daytime. The secret of the color prints does not seem to be less fabulous than that. There are figures, landscapes, pictures of manners, expressions of solemnity, details of dress and ceremonies. In one of the pictures the dark tone that white fronts of houses at a river bank in the rain accentuate has the value of a nocturne by Whistler."

For Mr. Safonoff's benefit I may cite the names of a few Japanese famous as poets, novelists and artists: Montoko Tenno, Bakiu, Takemoto, Kozau, Honoike, Utamora, Heroshige, Kunisada and Toyoharu.

Mr. Safonoff is again in error when he charges the Japanese with having discarded their folksongs. This they have not done. They have introduced our modern tonalities, which are very different from the old Asiatic and pentatonic scales; but while preserving their national songs and lyric histories they naturally inquired into and tentatively adopted our modern tonal system.

In conclusion permit me to say that nothing could be more foreign to my thought than the disparagement of Russian music. Tchaikowsky is one of my few musical ideals, and I admire Mr. Safonoff's skill as a conductor. But, while I pity the Russian people, I have nothing but contempt for Muscovite officialdom and for the Government of the Czar. It is so cruel and deceptive that even native Russians like Platon Brounoff cry out against it.

A. J. GOODRICH.

MENDELSSOHN UNION, OF ORANGE.

THE Orange Mendelssohn Union, an oratorio society which can hold its own against any mixed choral body in the United States, gave the second private concert of its twenty-third season last Thursday at Music Hall. As usual, this large hall was filled to its utmost capacity by the music lovers of this region, and a more intelligent, appreciative and well versed audience it would be difficult to find.

The works produced were Gluck's "Orpheus and Eurydice" and Mendelssohn's "Walpurgis Nacht," preceded by Gluck's overture to "Iphigénie in Aulis."

The part of Orpheus was very creditably filled by Miss Janet Spencer, whose warm, rich contralto was excellently suited to the role. The work was considerably curtailed from the original of Gluck's opera, the characters Eurydice and Amor having been entirely eliminated.

The orchestra produced some splendid effects, the "Dance of the Furies" and "Dance of the Happy Spirits," being particularly stirring. An incidental flute solo, performed by Mr. Stoekert, aroused great enthusiasm, which it well deserved.

In "Walpurgis Nacht" John Young, tenor, and William H. Keith, bass, sang their solo parts in a fine manner. The chorus, unlike most choruses, whether professional or amateur, invariably sang in tune, and the high notes were clear without being sharp. This chorus is made up of unusually fine voices, and a number of local professional soloists are members of it for the sake of the excellent musical training to be derived from the rehearsals under so efficient a leader as Arthur Mees. Mr. Mees is a conductor of whom this society may well be proud, as he is not only energetic and thorough, but is a musician who realizes the resources of the vocal material at hand and makes the most of them.

Appended is a list of the active members of the Mendelssohn Union, in addition to which there are 147 associate members and four honorary members:

Sopranos—The Misses Grace Anderson, M. E. Baldwin, Daisy Bennet, Adelia Bull, Mae Adams Cole, Ethel Crane, Clara Eckert, Ella Green, Elsa Handel, Elizabeth Hooley, Ruth Hubbs, Fanny Jacobus, Elsie McGall, M. L. Slack, F. L. Suydam, L. S. Trippe, A. F. Wellington and the Mesdames G. Gross, Paul Handel, E. A. Hubbs, W. Kuser, Robert McGowan, J. C. Pickard, J. Randolph, W. A. Van Orden, J. N. Wiggins and Osgood Wiley. Altos—The Misses Cornelia Barnard, Charlotte Brady, Mabel Brown, Lena Bowen, Estelle Canfield, Elizabeth Eager, Helen Gibbs, A. W. Goddard, L. Dexheimer, C. S. Hance, Mary Jones, Hyacinth Krauss, Gertrude Koehler, Ethel Marsh, Myra Matthews, Minnie Post, Emma Stevens and the Mesdames R. B. Constantine, E. V. Moffat and Raymond E. Smith. Tenors—A. C. Bode, Edwin Beach, Henry Craig, John Crawford, Jr., Walter Ellor, H. M. Garrett, F. G. Handel, Dr. Spencer Hamilton, George Higginbotham, A. W. Kissam, N. C. McCrea, E. E. McWhinney, William Otterbein, Arthur A. Richmond, George Sutphen, A. E. Schoch, Stormont Young and G. D. Williamson. Basses—George E. Andrews, Victor Brown, H. L. Cadmus, J. Harry Cooper, James Duggan, Herman H. Hahn, James T. Halland, W. E. Halm, W. J. Hall, E. L. Kellogg, Chauncey H. Marsh, E. R. Marsh, Spencer S. Marsh, C. M. Matthews, John C. Owen, J. C. Pickard, Arthur T. Seymour, W. C. Sharp, Fred Sherman, Raymond E. Smith, W. B. Smith and Paul Tiemer. CLARA A. KORN.



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ELGAR'S "KING OLAF" SUNG.

ON Friday evening, April 29, at Carnegie Hall, the Oratorio Society, of Brooklyn, gave the first performance in America of Edward Elgar's setting to Longfellow's "King Olaf." The work is written for chorus, orchestra and soloists. The conductor was Walter Henry Hall, and the soloists were Shanna Cumming, Theodore van Yox and Herbert Witherspoon.

In selecting this work for performance Mr. Hall unquestionably showed exceptional judgment. "King Olaf" is interesting not only because Elgar is much in the public eye at present, but also because the work possesses as much melodic invention as "The Dream of Gerontius" and a great deal more than "The Apostles." The northern saga appealed powerfully to Elgar before he reached the later period of his development. Now he is become completely enshrouded in the obscurities of religious mysticism and has learned to subserve the dramatic to the purely theological. In "King Olaf" Elgar was the imaginative musician, already in possession of an astonishing orchestral technique, and gifted with a fund of melody that seemed well nigh inexhaustible. The score is a mass of color, spontaneous and warm, which follows the human elements of the poem with a far deeper sympathy and fidelity than Elgar has since exhibited. Of course the religious element is not lacking in "King Olaf," for it tells the story of Christianity's triumph over paganism, but the theme is handled dramatically and directly, and there is more of a disposition to let the tale tell itself in music than to comment at inordinate length on the psychology of it all—the system employed without much success in "The Apostles." It is indeed used in "Gerontius," too, but fortunately that subject often became too big for Elgar and forced him to several untrammelled melodic and dramatic flights almost against his will.

"King Olaf" is a cantata in form, and deals with the following episodes from the poem: "The Challenge of Thor," "King Olaf's Return," "The Conversion," "Gudrun," "The Wraith of Odin," "Sigrid," "Thyri," "The Death of Olaf" and "Epilogue." Of the foregoing parts the strongest appeals were made by the musical ruggedness of Thor's challenge, the beauty of the Gudrun theme, the marvelous orchestration of the "Wraith of Odin" section and the harmonic boldness of the "Epilogue." There were also many single spots of beauty and of power too numerous to be pointed out in detail.

Mr. Hall did wonders with a "scratch" orchestra, which he held together with firm and altogether admirable command. He coaxed from them nuances of color and dynamics that were as unexpected as they were effective, and his contrasts and climaxes left nothing to be desired. The chorus, fortified with the advantage of frequent rehearsal under Mr. Hall's thorough baton, was letter perfect in its part and sang with delightful purity of tone, precision and taste. It was a choral performance which our own Oratorio Society and other local English choruses might have studied with infinite profit to themselves and to the New York public. It is sincerely to be hoped that

Mr. Hall will bring his society here again and give us another lesson in perfect choral singing. Our best choral bodies at present are those of the German singing societies.

Shanna Cumming, as usual, gave a finished and sympathetic reading of her part. She understands her roles and feels them, and thus wins her audiences as much by the truth and vividness of her portrayal as she does by the beauty and skill of her vocalism. She was at her very best on Friday evening. Than Messrs. Witherspoon and Van Yox, Mr. Hall could not possibly have found better interpreters for the male roles. Mr. Witherspoon is essentially a dramatic singer, and yet he handles the purely lyrical episodes with so much mellowness and flexibility of voice that his style cannot be defined as belonging to any one kind. He is an ideal oratorio singer, and he has seldom done more impressive work here than in "King Olaf." Mr. Van Yox's unusually fine legato, his ringing high tones, his temperament and his musicianship had ample opportunities to shine in Elgar's tenor score, and shine they did in right royal manner.

Altogether it is hard to remember a more thoroughly enjoyable oratorio performance in New York than that of "King Olaf," and Mr. Hall deserves the warm thanks of Manhattan music lovers for bringing the premiere here.

Musurgia Elects New Officers.

AT the annual meeting of the musical club Musurgia, of New York, held April 25, new officers and committees were elected for the season of 1904-5. Samuel T. Carter, Jr., was chosen for president. Walter Henry Hall, the popular musical director, was re-elected. Others elected are: Vice president, William F. Quigley; secretary, Frederick M. Frohisher; treasurer, Frederick D. Lincoln; librarian, Charles C. Fearn; assistant librarians, first tenor H. E. Knight, second tenor C. W. Potter, first bass R. A. Lyman, second bass C. Rechenberg; members of executive committee, Edward M. Franklin, A. P. Weeden; member of executive committee (for remainder of Mr. Carter's term, one year), Geo. G. Rockwood, Sr.; committee on admission, first tenor C. G. Munro, second tenor F. M. Selleck, first bass W. H. Norton, second bass E. V. Goodwin; at large, M. W. Bath.

Mme. Ruby Cutter Savage.

MME. RUBY CUTTER SAVAGE is meeting with unusual success on the tour with Walter Damrosch and the New York Symphony Orchestra. Following is an extract from the Houston (Tex.) Chronicle:

"Mme. Ruby Cutter Savage, soprano soloist with the Damrosch Orchestra, scored a tremendous hit in her solo, 'Dich Theure Halle,' from 'Tannhäuser.' She is a beautiful woman, and her voice is exquisite, comparing favorably with the greatest song artists."

In New Orleans Madame Savage was congratulated by Mr. Damrosch publicly, and as she left the stage the orchestra rose and applauded her, many crowding forward to shake her hand.

THE WEEK IN NEW YORK.

Wednesday afternoon, April 27—De Wenzkowska musicale (piano), Carnegie Hall.
 Wednesday evening, April 27—Dahm-Petersen lecture song recital, Assembly Hall.
 Wednesday evening, April 27—Liotard song recital, Assembly Rooms, Brooklyn.
 Thursday evening, April 28—The Olive Mead String Quartet, Mendelssohn Hall.
 Thursday evening, April 28—The University Glee Club of New York City, concert, Waldorf-Astoria.
 Thursday evening, April 28—Ernest H. Bauer's pupils' (violin) recital, Assembly Hall.
 Thursday evening, April 28—Milligan piano recital, Anderson's Apollo Hall, Brooklyn.
 Thursday evening, April 28—Brooklyn Institute chamber music concert, Association Hall.
 Friday evening, April 29—First performance in America of Elgar's "King Olaf," Brooklyn Oratorio Society, Carnegie Hall.
 Friday evening, April 29—Vocal recital Women's Philharmonic, directed by Anna Lankow, 246 East Thirty-fourth street.
 Saturday afternoon, April 30—Vassar concert, Madame Blauvelt soloist, Waldorf-Astoria (ballroom).
 Saturday afternoon, April 30—Russian musicale, directed by Madame Von Klenner, for the Woman's Press Club, Waldorf-Astoria (Myrtle Room).
 Monday evening, May 2—Bispham-Hammond song and piano recital, Memorial Hall, Brooklyn.
 Tuesday evening, May 3—Carl organ concert, First Presbyterian Church.

William Broderick Is Dead.

WILLIAM BRODERICK, who made the role of Ravana in "Erminie" famous, died Friday, April 29, at the Burnet House, Cincinnati. Mr. Broderick was a member of Francis Wilson's company, and at the performances usually divided honors with the star. The singing comedian was stricken with paralysis late Wednesday night, and his death forty-eight hours later was due to heart disease. It is a coincidence that Mr. Broderick, after years of travel in many lands, should die in the State where he was born forty-one years ago. Mr. Broderick began his stage career as a member of Emma Abbott's company. In 1886 he received a better offer to go into comic opera. Mr. Broderick was a basso.

Madame Blauvelt in Superb Voice.

MADAME BLAUVELT was in superb voice Saturday morning at the musicale and breakfast of the Vassar Students' Aid Society given in the grand ballroom of the Waldorf-Astoria. The famous soprano sang an aria from Gounod's "Romeo and Juliet," "Roses After Rain," by Lehmann; "Twas April," by Nevin, and "They Say," by Randegger. The audience compelled the prima donna to add an encore after her first number. The other artists were Edward Barrow, tenor; Dezzo Nemes, violinist, and Charles Schuetze, harpist.

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 Miss Nichols was always interesting, more interesting than any violinist of her sex who has played here.—Boston Herald.

She is a fine player and a charming one.—Boston Globe.
 We could hear more of this artist with great pleasure.—Boston Advertiser.
 She plays with an admirable tone, large and sympathetic.—Boston Post.
 She returns home tested and found worthy.—Boston Journal.

In the presto movement Miss Nichols took it with an agility that was a new sensation.—Boston Globe.
 Miss Nichols' tone is large, full and broad.—Boston Advertiser.
 Miss Nichols is to be warmly congratulated on her success.—Boston Post.

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WASHINGTON.

WASHINGTON, D. C., April 30, 1904.

RICHARD STRAUSS has come and gone and Washington is the better for his coming. His advent accentuated the impression of his value with his admirers and converted many. It was seen how important to an intelligent comprehension of any music writing is the correctness of conception back of the interpretation. The value of soulful, imaginative, vital interpretation over mere vocalism was strongly indicated by the singing of her husband's songs by Madame Strauss. The accompaniment of the composer as a perspective of melody, not as an aggressive feature obscuring it, was a revelation to instrumentalists, and left its important lesson.

The Strausses count their Washington farewell, accompanied by reception and good cheer, as well as artistic applause, as among the most delightful and memorable of their receptions in the United States.

Sydney Lloyd Wrightson has resigned his position as dean of the College of Music of the State University of West Virginia to come to Washington and open a college of music on new and comprehensive lines. The location of the college will for the present be at the music house of William Knabe on F street. Mr. Wrightson brings his family to Washington in August, the school opening in September.

The studio recital season was started this week by an interesting performance by the pupils of the McFall School. Fifteen young pupils took part. A large audience was in attendance. Next week at the Raleigh Hotel a recital will be given by the Lent School in piano and cello work.

A hall to be constructed by the Masons here will include a music hall. A Washington music hall should not be "included." The national capital should have its own music hall, destined for and occupied by music only.

The singing of Miss Miriam Bangs, pupil of Oscar Gareissen, was much admired at the Westminster Memorial Church this week. Another triumph for this artistic teacher was had in the singing of Miss Alys Bentley, superintendent of school music in Washington, at a recital given in one of the high schools this week. Miss Bentley's voice is beautiful and well trained, her soul alive with all the best in artistic spirit. Mr. Gareissen prophesies bright things for Miss Bentley, and congratulates the schools upon having her at their head in music.

Mrs. R. C. Dean sang Brahms songs at the Friday Morning Club.

Mrs. Kitty Thompson-Berry sang three times in concert in Washington this week, with the Symphony popular concert, at the Saengerbund anniversary the close of the season, and as "creator" of the songs of Stanley Olmsted in his debut as composer at the Washington Club. A nature sonnet and a dirge, words and music both written by

Mr. Olmsted, were the vocal numbers, with songs by Allitsen and Chaminade. Beethoven sonata, op. 53; Schumann "Fantasie," op. 17; selections by Glinka-Balikerew, Chopin, Moszkowski, Schmitt and MacDowell, and Chopin "Nocturne" No. 44, of which a poetic translation (original) was recited by Mr. Olmsted, were performed by this gifted young artist.

Miss M. E. King, violinist, and Mrs. Mueller, vocalist, were soloists at the last Popular Symphony concert. Signor Silvio Risegarde made a good impression in connection with the Boston Festival Orchestra here this week. He played the Saint-Saëns concerto. Mr. Miles drew long applause for his singing of the "Pagliacci" prologue, and Mrs. Florence Mulford was the best in a colorless concert act of "Faust."

Mrs. Susanne Oldberg was again in evidence before a Washington public this week by a most meritorious recital by one of her advanced pupils, Miss Margaret Veitch. This young pupil, already a successful teacher, has a charming voice.

Miss Edith Pickering, one of the brightest stars of the McFall School, is singing in one of the city churches.

A recital was given this week at the Pro-Cathedral School, where, under the direction of Miss Bangs and the immediate supervision of Bishop Satterlee, music of a superior class is made a special feature. Mr. Belinski, Miss Ludders, Miss Raynall and a gifted pupil of the school, Miss Corbin, were the soloists. Beethoven's sonata, op. 60, Smetana's trio, op. 15 and selections from Brahms, Scarlatti, Rameau and MacDowell were creditable contributions from the best literature to record from private school work.

One of the best chorus productions of the season was that given by the Musical Art Society in connection with Nevin's "Quest" at the New Willard. A combination of twenty-five picked voices from the city choirs, under constant drill by Edward Heimendahl, do work of which any city might be proud. Both tone and interpretation are exceptional. Mrs. I. H. Slade and Messrs. McFarland and Lubkert were the soloists. A miscellaneous program consisting of selections by Grétry, Auber, Raff and Rheinberger, with harp solos by Miss Cluss, formed the first part of the concert.

Miss Stella Lipman, whose concert was noticed, has had excellent training in music, having spent four years in Berlin, where she became proficient in all the musicianly qualities, including harmony, composition, &c. Miss Lipman is counted one of the best pianists in Washington.

Miss Eliabeth Patterson is so delighted with Washington and with her reception here that she has decided to make of the capital her headquarters. In this step she is upheld and encouraged by the interest of many admirers. Miss Patterson has already established herself in London and Berlin and is favorably known in Paris.

FANNIE EDGAR THOMAS.

Miss Mary A. Cryder Off for Europe.

[WASHINGTON CORRESPONDENCE.]

MISS MARY A. CRYDER, the popular manager and voice teacher of Washington, D. C., sails for Europe on May 14 from Boston, via the White Star Line. She will be accompanied by her father, an experienced voyager. Mr. and Miss Cryder will touch at the Azores, Gibraltar, Naples and thence to Rome, where some time will be passed. The summer will be divided between Italy, Germany and France, seeing England en route only.

Miss Cryder, who is broad in taste and appreciation, although decidedly of Latin temperament musically, will study in all countries—in France with Fidelio König, the well known operatic teacher; in Italy with Vannucini, in Germany with Mme. Lilli Lehmann. She has also made arrangements for finishing diction studies with a member of the French Comédie Française, and with distinguished authorities in the other countries.

This enterprising lady will see important musical people with whom to surprise Washington music circles in the coming season. Pupils cannot too highly estimate these expensive foreign journeys of their American teachers, thus saving the wear and tear, expense and risk to the less experienced natures. Miss Cryder's classes are very large in Washington, her work most educative and interesting, and her influence upon the best music of the national capital inestimable.

Claassen to Direct the Allegheny Fest.

ARTHUR CLAASSEN, the conductor of the New York Liederkreis and the Brooklyn Arion, has been chosen to direct the great Saengerfest at Allegheny, Pa., in June, 1905. This is the music festival of German singing societies in the "Pittsburg district." Mr. Claassen directed the Saengerfest of the Northeastern Saengerbund held in Brooklyn in the summer of 1900. At previous "fests" of the "bund" the United Singers of Brooklyn, under Mr. Claassen's leadership, won as first prizes the fine busts of Beethoven and Mozart now erected in Prospect Park, Brooklyn. The jurors at the Saengerfest in 1900 awarded the Kaiser Prize jointly to the Junger Maennerchor, of Philadelphia, and Arion, of Brooklyn. Mr. Claassen directed the Arion in the singing contests on that occasion. While Mr. Claassen divides his activities between Manhattan and Brooklyn, he resides in the borough across the bridge, and it is from there that his name has been heralded throughout the country. Mr. Claassen is beloved by the men he has trained to sing and he is also popular with the public.

The Frankfort Opera House lately produced Méhul's "Joseph in Egypt," first performed in Paris 1807—old but not forgotten.

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Fermata.

Pupils of Ernst H. Bauer, the violinist, gave their eleventh annual concert in Assembly Hall Thursday evening of last week. Miss Paula Semmacher, pianist; Master Steinberg, pianist, and Arthur Wilde, 'cellist, assisted.

David Belasco has generously offered his handsome theatre on West Forty-second street for the second concert by the Young Men's Orchestra, Sunday afternoon, May 15. The program will include the Beethoven symphony, No. 2; the Tchaikovsky piano concerto in B flat minor; the Grieg "Peer Gynt" suite; the Saint-Saëns "Rondo Capriccioso" for violin, and Gounod's "Waldpurgis Night." Miss Henrietta Michelson and T. Moskowitz will be soloists and Arnold D. Volpe the musical director.

Miss Jennie Dutton gave a song recital at the Waldorf-Astoria April 26, assisted by Michael Banner, violin, and Miss Elena de Olloqui, piano.

A noteworthy event of recent date was the song recital given by Harold Warren Kent, baritone, at the Town and Country Club, Elizabeth, N. J. Mr. Kent displayed a beautiful voice and rare dramatic power. He is a pupil of Horace Horton Kinney, the well known vocal teacher.

J. Warren Andrews' organ programs for the World's Fair, St. Louis, July 18 and 19, contain standard classic and modern works. Rheinberger's "Pastoral Sonata" and I. V. Flagler's "Variations on an American Air" begin and finish the first program, Bach's toccata and fugue in F and John K. Paine's "Star Spangled Banner" variations the second. The last evening service of the season at the Church of the Divine Paternity was April 24, when Gaul's "The Holy City" was sung.

Saturday morning, May 7, at 11 o'clock, a students' recital is to be given by pupils of Carl M. Roeder.

Celebrating twenty years of married life, Louis A. Dressler invited a few old friends to his Jersey City home a week ago.

The recital which was to have been given by Mrs. Lucille Smith Morris at Oberlin College, Oberlin, Ohio, May 3, has been postponed until May 17.

Samuel Richards Gaines gave a pupils' recital at Phoenix Hall, Detroit, Mich., April 28. The following pupils sang: Mrs. L. G. Coate, Miss Ethel M. Woodbury, Miss Nellie

Vaughan, Francis W. Chilver, A. L. C. Henry, Fred C. Peters. The novelty of the evening was Arthur Somervell's song cycle, "Wind Flowers."

At the Rivé-King-Edwin Lockhart recital in Ridgewood last week the artists scored another success. It is superfluous to comment on Madame King's pianism, but it may be said that since she won her place as the equal of the best she has gained in breadth of style and shows no sign of abatement. That an artist of her reputation should associate herself professionally with Mr. Lockhart is sufficient tribute to his ability. He is a basso cantante of force, wide range and purity of tone, and his fine voice, combined with artistic interpretation, not only satisfies the critical ear but also reaches the heart.

Miss Thursby's musicale at A. A. Anderson's studio was a notable affair. Mr. Hardy-Thé, tenor; Charles Watson Russell, 'cellist, and several Thursby pupils shared in the program. Miss Martha Henry, the soprano, sang a captivating Spanish waltz, by Mrs. E. M. Grant, in brilliant fashion; later Del Riego's "O Dry Those Tears" (with 'cello), with much expression. Grace Clare, Reba Cornett, Josephine Schaffer and Mrs. Grace Haskell Barnum all appeared, Homer N. Bartlett playing the organ.

Mrs. Sarah Bokee Halsted gave a musicale April 27, at which people prominent in the musical life were present. Those who shared in an enjoyable program were Mrs. Edwards, pianist; Martha and Tilly Wall, violinist and pianist respectively; Alfrida Caspere, pianist; Walter Drennan, John Perry Boruff and Clifford Wiley, baritones.

Amy Grant has returned from the New England States, where she gave "Enoch Arden," with Dr. Latham True, of Portland, at the piano. Last Wednesday afternoon she gave a recital at Mrs. Bickham's, Madison avenue.

Mrs. Wadsworth-Vivian has in charge an entertainment, "A May Festival," for a charitable object, at the Harlem Club, 123rd street and Lenox avenue, Monday, May 9, at 3 o'clock. Two song cycles and two talks on "Newspapers," by Thomas J. Vivian, make up the program.

Tonight (Wednesday) at the Wirtz Piano School, Frida Silverman, soprano; Harriet Newell Andrus, reader, and Conrad Wirtz, pianist, unite in the last of the Wednesday evening musicales. Large numbers of people have attended these, as well as the students' recitals, and found much interest in this strong educational feature of the Wirtz Piano School.

Carl T. Fischer, Jr., member of the firm of J. Fischer & Brother, has sailed for Naples. He will visit the cities of importance in Germany, France and England in the interests of his business.

Miss Paula Ralph, one of the sopranos of the Metropolitan Opera House, will sail for Europe tomorrow on the steamship Moltke. It is very likely that Miss Ralph will

appear in London during the spring season. She has been engaged at the Metropolitan for three years, and expects to return some time in the fall to fill some concert engagements prior to the regular opera season.

A New Singer From Texas.

MISS FLOY T. NORMAN graduated Thursday evening, April 28, from the School of Music of the Texas Christian University at Waco, Tex. Miss Norman, a mezzo soprano, pursued the four years course under the director of Mlle. Llewellyn. The young singer made an agreeable impression on the night of her graduation in the following program:

Who Is Sylvia?..... Schubert
Faith in Spring..... Schubert
To Be Sung on the Waters..... Schubert
Thy Beaming Eyes..... MacDowell
Under Thy Window..... Goring Thomas
A Song of Sunshine..... Goring Thomas
The Night Has a Thousand Eyes..... Stanbery
The Singing Heart..... Stanbery
His Return..... Stanbery
To the Lost Love..... Stanbery
Joy Cometh in the Morning..... Stanbery
Spinning..... Cowen
O Loving Heart, Trust On..... Gottschalk
Summer..... Chaminade

Luther Reis Schockey, musical director of the music department, played Miss Norman's piano accompaniments.

Miss Mary Carson Kidd, an American soprano, gave a song recital Friday evening, March 25, in Sala Filarmónica, Florence.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail*.

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AN enterprising Western paper says: "The zello is the most beautiful of all the musical instruments." Personally we prefer the piano.

SEMBRICH, Burgstaller and Bars are still in this country. We are surprised that no "grand ante-supplementary season" of opera has yet been announced, and no "extra-special, testimonial-benefit, extraordinary-request and positively ante-farewell" performance of "Parsifal."

THE London opera season opened brilliantly, as usual, at Covent Garden last Monday. The King and Queen were not present, but Miss Alice Nielsen was, and in the part of Zerlina ("Don Giovanni") she scored a decided hit with the London critics, and according to the Daily Mail and the Daily Express with the public, too. It really means something to score a hit with the London critics, for they have no business relations with the London Opera, and were never known to write programmatical annotations for the singers or paid press paragraphs for the manager. The Daily Express says of Miss Nielsen: "She acted with charm and vivacity as Zerlina, singing with ease and finish, and altogether justifying her adoption of an operatic career."

IT is said that Anthes will be engaged to sing the part of Parsifal for Mr. Savage's English production next fall. Anthes has an excellent voice and is a splendid actor, so New York should congratulate itself on the prospect of hearing an ideal Parsifal. Mr. Savage is pushing every energy toward the completion of his scenery and the organization of his personnel. In every way the production will be an adequate one and worthy of the warm support of all musical America. The Kundry has already been determined upon, but like an experienced player of the operatic game Mr. Savage is not yet ready to disclose his trump until he considers the psychological moment as having arrived. He will tell us in due time. It would be glorious indeed if David Bispham could be secured as Amfortas. That would go far toward assuring more than half a success in advance.

MUSIC has sustained a severe loss in the sudden death on Sunday at Prague of Antonin Dvorák, composer, and at one time director of the National Conservatory of Music in this city. Dvorák was one of the six composers of the first rank who remained to us in the new century. The other five are Saint-Saëns, Grieg, Bruch, Goldmark and Richard Strauss. As a melodist, as an orchestrator and as a colorist Dvorák has had few compeers. Personally he was a modest, lovable man, who had hosts of friends, and nowhere will his death be more keenly regretted than in New York, where he was liked by everyone who had the honor of his acquaintance. The passing of Antonin Dvorák robs the musical world of a man whom it could ill afford to spare. The great Bohemian had only lately written an opera which showed him to be still at the zenith of his creative and constructive powers. In another column of this issue will be found some details about the life and works of the genial and gifted Antonin Dvorák.

RICHARD STRAUSS and Madame Strauss-De Ahna sailed for Europe on Thursday, April 28, aboard the Bluecher. On April 26 Richard Strauss was the guest of Senator Elkins in Washington, and was taken to the Senate and introduced to leading Senators. The President and Mrs. Roosevelt and Baron von Sternburg also had the honor of receiving Mr. and Mrs. Strauss. The great composer said many complimentary things about America before sailing, and from his manner it was evident that he meant what he said. Richard Strauss is too honest with himself and with others to flatter needlessly where the truth would be better or silence more considerate. It is good news to hear, too, that Strauss intends to come here for another tour (as far as the Pacific Coast) as soon as his European engagements shall make such a project possible. At present Strauss' contracts abroad bind him there for at least another year and six months or so. The year 1904 will not soon be forgotten in the annals of music. The Strauss visit to this country was by far the most important musical event which American historians have yet had to chronicle. Richard Strauss appeared here at thirty-two concerts in twenty cities.



An Early Spring Myth.

Or, How the New York Tribune Built a Music School.



THE New York Tribune is what is known as a "conservative" newspaper. It avoids rumors as much as possible, carefully verifies facts before printing them, and seldom tries for "beats" in news. (In newspaper circles a "beat"—archaically known as a "scoop"—is a real piece of news printed by one paper before it has appeared in any of the others.) Once in a while the Tribune becomes progressive, and then it shares the fate of all conservatives who suddenly break their bonds and get a move on. In the very exuberance of their unaccustomed zeal their ambition o'erleaps itself, and in their haste to do something more than others they press on, never seeing or understanding that they are so far ahead because no one else thinks it worth while to follow.

Thus last week the music critic of the Tribune, E. H. Krabuhl, who has "no nose for news," as they say in newspaperdom, thought he discovered an amazing piece of information, and straightaway rushed it into print as a brilliant "beat" on his colleagues and on the other daily newspapers. This is the scare head article which appeared in the Tribune on Friday, April 29:

ENDOWED MUSIC SCHOOL.

LOEB OFFERS \$500,000.

ENDOWMENT TO BE A MILLION—DAMROSCH MAY BE HEAD.

New York is to have a liberally endowed Conservatory of Music within a few months, if nothing occurs to change the plans of a group of wealthy men who have the musical interests of the city and country at heart. The announcement was made yesterday that James Loeb, of 37 East Thirty-eighth street, would give \$500,000 as a nucleus of such an endowment. Ten of his friends, it is believed, will come forward with subscriptions of \$50,000 each, and the new conservatory will start with an assured income of \$40,000 a year.

The plan has been under careful consideration for some time. Several weeks ago Frank Damrosch went abroad to spend three months studying the endowed conservatories of Europe. The best features of these are to be combined in the new conservatory. It is probable that Mr. Damrosch will be the head of the school, although definite announcement to that effect has not been made.

Among those interested in the project is Andrew Carnegie, who is said to have offered the use of Carnegie Hall. It will doubtless become the first home of the conservatory. As soon as the plan has taken a little more definite shape the State will be asked to give a charter.

The funds arising from interest on the endowment will be largely used for salaries, and they will be made sufficiently large to attract the best musical educators available. The new conservatory will be by no means a free school. Reasonable tuition will be charged, and the running expenses of the institution will be met from that source.

The conservatory will be in charge of nine directors, none of whom have as yet been decided on. Among the names mentioned are Frank Damrosch, Rudolph Schirmer and Prof. Morris Loeb. The names of the subscribers who will duplicate James Loeb's \$500,000 offer have not yet been announced.

James Loeb, who is the father of the new conservatory scheme, is the son of Solomon Loeb, who died a few months ago, leaving a fortune estimated at some \$15,000,000. His mother was a musician, and on her death, two years ago, the five sons and daughters formed what is known as the Betty Loeb Memorial Fund. Each gave \$50,000, making a fund of \$250,000, the income of which is to be used to encourage musical projects. It is not to go to individuals, but to foster general musical interests. The fund is directed by the founders, Prof. Morris Loeb, Mrs. I. N. Seligman, Mrs. Jacob H. Schiff, Mrs. Paul M. Warburg and James Loeb.

Frank Damrosch, who is spoken of as the possible head of the new conservatory, has been active in the musical life of the city for a number of years. He has been the director of a number of choral societies, founded the People's Singing Classes, and is the head of the Musical Art Society.

We hate to dampen the enthusiasm of Mr. Krabuhl and the Tribune by telling them that this piece of "news" has been in the possession of THE MUSICAL COURIER for many months, brought to this office by one of the very gentlemen who was

approached on the subject of contributing \$50,000 toward the conservatory scheme. However, THE MUSICAL COURIER, in musical matters even more careful than the Tribune—and certainly better informed—does not print mere rumors or embryonic myths, and as we found on investigation that the project was as yet purely in the air and of air, we refrained from publishing the "news" until such time as the money had really "talked." The New York Herald was much impressed with the marvelous Tribune "beat," and at once started a corps of reporters on the trail of the unfortunate Mr. Loeb and his ten friends with the \$50,000 each. On Saturday morning, April 30, the Herald was cruel enough to print the following facts, which it had discovered in twenty-four hours:

HALF A MILLION FOR MUSIC SCHOOL.

JAMES LOEB OFFERS \$500,000 TOWARD ENDOWMENT FUND FOR CONSERVATORY.

Investigation shows that a story printed yesterday concerning the endowment of a conservatory of music in this country was partly imaginative. Andrew Carnegie is not interested in the enterprise, nor is there any association of ten men who have agreed to subscribe \$50,000 each, as was reported. As a matter of fact, the scheme is in a most embryonic form at present, and there is no idea of taking any definite action in the matter for two years.

It is true, however, that James Loeb very generously has agreed to subscribe \$500,000 as an endowment fund to pay the heads of departments.

"No definite plans have been made, no trustees selected even and no instructors picked out," said Mr. Loeb yesterday. "I have for two years been willing to contribute this sum for the purpose that it might be the nucleus of a fund for an American conservatory of music which in a standard of excellence should rival those of Europe."

"I think it is wrong that the young men and women of America should be obliged to go to Europe for their musical education, just at that period of their lives when they should be at home and under home influences. There is also an economic reason for having the school here, as it costs about \$500 a year to send a pupil to Europe, an expenditure which many of them can ill afford."

"Mr. Carnegie has not agreed to contribute anything to the enterprise, although, of course, we should be delighted to have him. The statement that ten men will contribute \$50,000 is a pleasant fiction. I only wish it were true. Undoubtedly several men will contribute to the fund when the plans are formed, but none has yet agreed to."

"My idea is to have a three years' prescribed course for every student differing from other musical schools in America. It is not improbable that a building may be erected for the purpose, but nothing will be done until a year from next autumn."

"Instruction will be given in all the branches of vocal and instrumental music and by the best instructors we can obtain. They probably will all be brought from Europe. Frank Damrosch will be the director of the school. He is now in Europe visiting the various conservatories for the purpose of studying their methods."

"It will not be a free school, as a reasonable tuition will be charged."

Therefore, as can be seen readily, the whole amiable scheme is in an extremely primitive state, and in Mr. Loeb's mind the "wish is father to the thought." There is no particular risk in being "willing to contribute" \$500,000 to a musical fund contingent on the donation of another \$500,000 by ten other persons. Who are the ten others and where are they? We make bold to say that this city does not boast ten men who would contribute even \$10,000 each toward any purely musical enterprise. New York has no money for Utopian musical schemes, as our experience with the permanent orchestra problem has amply demonstrated. It will be remembered that THE MUSICAL COURIER once headed a subscription toward that purpose with \$10,000 in cash, and although the idea was hailed with enthusiasm by local music lovers, our own donation and a few others—small ones—were the only tangible evidences of any real willingness on the part of this community to help with more than mere words an



enterprise offering to investors no other return than the knowledge of something done for art and for the poorer citizens of this town.

It seems hardly necessary to point out to experienced persons the impracticability of the Loeb Conservatory of Music scheme, and his naive misconception of the true state of local musical conditions. There is absolutely no ethical need—and no practical one—for the establishment of another private conservatory in this city. If Mr. Loeb is looking for glory he will not find it in the conservatory business, and if he is looking for profit he would best stay at banking. Of one thing there is no doubt whatever, and that is that certain men connected with Mr. Loeb's plan are seeking most strenuously for profit, because they are in the musical business, and because they are dependent for their living on music. The profit will be "internal" as it were; it will go to these men, and it will come out of Mr. Loeb's \$500,000 if he ever donates that sum.

An institution like the proposed Loeb Conservatory of Music must be non-sectarian in order to do any good whatsoever. All the persons mentioned in the Tribune article are Jews. This is in itself not an objectionable circumstance, but it will arouse opposition in certain quarters where tolerance is not as broad as it should be. Even a State charter could not possibly make such an institution typically an American one, as it should be in order to exert real and lasting influence, and in order to attract attendance from all the social and racial strata of this country.

Mr. Loeb overestimates, too, the importance of New York as an educational centre for music. This city does not attract musical students from other States. Boston provides amply for New England, Philadelphia for the South, Chicago for the Middle and Northwest and San Francisco for the Pacific Coast. It is by this time also an exploded fallacy that students go abroad because they cannot find proper instruction at home; they go abroad in order to get a change of surroundings, atmosphere and language, to visit the foreign shrines and altars of art, and to broaden their general knowledge and culture. It is but reasonable to suppose that all these advantages could hardly be enjoyed at the Loeb Conservatory of Music.

The man chosen to be at the head of the Loeb school is hardly one whose personality has sufficient glamor to make the peripatetic student pause in New York in preference to going to Europe. This man is not a great musician, nor has he up to this date demonstrated that he is fit to hold a position like that which Dr. Dvorák held, for instance, at the National Conservatory of Music in New York, or which Prof. Dr. Joachim holds in Berlin, or which Professor Nikisch holds in Leipzig. To our belief the proposed head of the Loeb Conservatory of Music would be a far better business manager of the institution than musical director.

We see no mention of the daily newspaper critics in Mr. Loeb's prospectus, and we confess to our surprise. But perhaps the critics and their families will be provided for later. There are many positions in and around a conservatory which come within the scope of a daily newspaper critic's duties. The Loeb Conservatory of Music should engage them as lecturers, program writers, bill collectors, press agents, claim adjusters and janitors. In any or all of those branches they are earnest and willing, always provided there is more money than work.

PRIVATE advices received in this city from a friend of David Popper, the great 'cellist and composer, imply that he may come here for a tour next winter and be his own manager. As J. P. Hendriczek, the music critic of the New York Sun, would say in his witty fashion: "This is very good news."

THE official statement was given out last week that the total gross receipts of the season at the Metropolitan Opera House were \$1,150,000. A few of the expenses were \$98,980 for the orchestra, \$46,600 for carpenter work, \$600,000 for the artists—not including the chorus

THE SUM TOTAL OF OPERA.

or dancers—and \$250,000 for scenery, costumes, remodeling of the stage and new mountings. These at least are the figures given for publication by the truthful director of the opera. Subtracting the total—\$995,580—from the official receipts, there is left a balance of \$154,420. But that is not all profit, for to the newspaper men the director admitted that the expenses published are by no means all that were incurred. He was unwilling to state what the exact profit of the season will be. He evidently trusted to the elastic imagination of the newspapers, which already was busy last week in the shape of various picturesque announcements. Asked whether he would import some real artists next season, like the De Reszkés and others, the director replied: "I would be very glad to engage Jean if he would come for anything less than the entire receipts and my dress suit."

This remark was communicated to William Thorner (American representative of the De Reszkés), who had the following to say about the relations of the De Reszkés with the present director of our Opera: "I feel sure that neither Jean nor Edouard de Reszké will sing at the Metropolitan so long as Mr. Conried is there. Hardly had he been chosen director than he was at the Gilsey House to ask Edouard de Reszké if he would be a member of his company. Mr. de Reszké said he would be glad to come under the same terms given by Mr. Grau. Upon this they agreed and shook hands to seal it. Asked about the likelihood of Jean coming, Edouard replied that he could not tell what were his brother's plans. When it came to the formal agreement for Edouard's appearance Mr. Conried sought to reduce the amount he was to receive for the season by \$2,500—a pitifully small amount to haggle over when compared to what he was to receive. When Jean was informed of this he was so angry that he decided he did not want to sing at the Metropolitan under Mr. Conried's direction, much as he wanted to come and sing to the American public. He decided the best way to end negotiations was to demand a prohibitive amount for each night and he set the price at \$4,000. Later \$3,000 was mentioned between them, but Jean well knew that Mr. Conried would not pay it, and there the matter was dropped."

The official statement of the new director furthermore admits that the road tour of the company was a failure. The Boston engagement resulted in a loss of \$25,000 and the total road losses were \$40,000.

James Speyer was elected as a member of the board of directors in the place of Roger Winthrop. The board now is composed of Bainbridge Coley, Heinrich Conried, Robert Goelet, George J. Gould, Eliot Gregory, James H. Hyde, Otto H. Kahn, Clarence H. Mackay, Robert H. McCurdy, W. H. McIntyre, Henry Morgenthau, J. Henry Smith, James Speyer, A. C. Vanderbilt and H. P. Whitney.

The singers who have not been re-engaged for next season are Mrs. Gadske-Tauscher, Madame Ackté, Madame Ternina, and the Messrs. Naval and Kraus.

The official report contained no other announcements of world racking importance.

One can hardly help wondering at the dazzling financial results achieved by the new director when several circumstances are taken into consideration regarding the size of the Metropolitan Opera House and the size of some of the audiences not seen there this season. The "capacity" of the house at a Sunday night concert is \$4,000 and that of an opera performance a little over \$11,000. Granting that

the house was sold out every night of the season—a proposition which is manifestly absurd—there would have been a weekly income (from five opera performances and one Sunday night concert) of \$59,000. There were fifteen weeks of opera, and thus the total receipts on the foregoing basis should have been \$885,000. Add to this the ten "Parsifal" performances, at \$15,000 each—these are sane figures and not hysterical conjectures—and we have \$885,000 + \$150,000 = \$1,035,000. The last mentioned sum would have been the amount taken in therefore, according to our own calculation, had the house been sold out every night. But it was not sold out every night. Question: What is the difference between \$1,150,000 and the sum that really represents the gross receipts of the opera season of 1903-04?

OUR FINAL WORD. THE Independent, one of New York's representative weeklies, quotes a Wagner letter which appeared not long ago in THE MUSICAL COURIER, and comments thereon as follows:

The rights and wrongs of the production of Wagner's "Parsifal" in New York—not to mention less dignified appropriations of the music drama elsewhere in America—have been written of and talked of these many months, with the not unusual result that one side of the argument never appears to silence the other. Since the last reference to the topic in our own pages there has appeared in THE MUSICAL COURIER, of this city—a journal that has been unsparing and outspoken in opposition to the American performances of Wagner's music drama, on the grounds of good commercial ethics and good taste—the following letter from Wagner. It is dated September 28, 1880, when he was stopping in Siena, Italy, expressing what would seem indeed a decisive, permanent protest against the production of the work anywhere except at Bayreuth, as well as pointing out unmistakably his aim in the libretto to deal allegorically with the history and mystery of Christianity. The letter first appeared in the Bayreuther Blätter. Wagner writes:

"I have been asking myself seriously how I can rescue this last and most holy work of mine from the fate of a vulgar operatic career. A decision is rendered imperative by the fact that I am unable longer to conceal the real subject of my 'Parsifal.' How can and dare there be produced in theatres like ours, and together with a mixed opera repertory, a story (Handlung) in which the most exalted mysteries of the Christian religion are depicted in the open scene? I could well understand that the Church might object to the performances of these sacred mysteries on boards where yesterday and tomorrow frivolity holds sway, and before a public which is attracted only by that same frivolity. Because of this feeling I entitle my 'Parsifal' a 'consecrational festival play.' Therefore I must seek a stage to which I can consecrate the play, and that stage is nowhere else than in Bayreuth. * * * Never shall 'Parsifal' be produced on any other stage, and it is my one and only desire to find means whereby I can encompass that end."

Nevertheless we deny the right of musician, author, or inventor thus to deny the world the use of the fruit of his mind.

The Independent, being independent, has a perfect right to its opinion, and for the same reason so has THE MUSICAL COURIER. Our attitude in the "Parsifal" matter is unassailable and has since the first performance of the work here been justified in every respect. We charged commercialism as the impelling motive of the production, and every act of the persons who directed it but went to prove our contention. We predicted the pernicious results that must inevitably follow the first unallowed performance of "Parsifal" here, and these results have materialized in exactly the manner and magnitude which we anticipated and of which we forewarned the right thinking part of the musical public. As for ourselves, the entire incident is closed. We merely did what we considered to be our duty, and as yet we have neither seen nor heard any reason why we should change our opinion that the "Parsifal" en-

terprise is primarily a business proposition in America and an artistic desecration (see the Wagner letter) of which this country has every reason to be thoroughly ashamed.

EVEN the most optimistic member of the committee appointed to secure funds for a new Academy of Music in Brooklyn realizes that the process will be slow. The first day of May the committee had less than one-fifth of the sum required. In the meantime

A THOUGHT FOR BROOKLYN.

some unreasonable people are asking what is Brooklyn going to do about it. If the Brooklyn Institute, the Brooklyn Apollo Club, the leading amateur dramatic societies of the borough and other organizations that formerly gave concerts and performances in the old Academy would unite they could lease, say, for two years, one of the large theatres in Brooklyn. Now would be the time to begin plans for next season if Brooklyn is to have an emergency hall. The Columbia Theatre is not in a desirable neighborhood, but the playhouse has a handsome interior and six of the best patronized trolley lines pass the door. Some energy and an outlay of \$10,000 wisely directed could beautify the entrance and make needed alterations in the matter of exits. Of course, nothing will be done if everybody continues to dream and hesitate.

The men at the helm in the office of the Brooklyn Institute rarely do more than sigh and look solemn when suggestions are made. It is not expected that anyone from that somnolent retreat will take the initiative; therefore bigger men should press forward and save Brooklyn from the artistic annihilation that is threatening it. As a concert auditorium Association Hall is unsafe, and its positive ugliness is depressing, day or night. It was very courteous in the trustees of the Baptist Temple to permit the Brooklyn Institute to give its orchestral concerts in that edifice after fire destroyed the old Academy of Music. A trial, however, sufficed to show that the Temple—a place of worship—is not adapted for concerts. Its location, too, is another objection. This, then, exhausts the halls available for public concerts in Brooklyn.

With the money all subscribed, a man experienced in such undertakings knows that it will take eighteen months to two years to plan, build and thoroughly equip a million dollar concert auditorium. With barely one-fifth of the money pledged, no one will venture to predict how long it will take to accomplish the task. It is because of these uncertainties that the music lovers of Brooklyn should make haste to provide themselves with a suitable temporary home for hearing music.

Adolf Dahm-Petersen's Studio.

MR. DAHM-PETERSEN, who has just finished his series of eight song recitals entitled "The Master Song Writers," in which he sang some 160 songs by the great masters to his own accompaniments, has removed his studio to 114 East Fifty-ninth street, two doors east of Arion Hall, where he will continue his vocal instruction, remaining in New York during the summer months. His recitals given in Assembly Hall have attracted much attention, especially among musicians, on account of his highly finished interpretations. Mr. Dahm-Petersen has shown himself to be an artist of unusual temperament and deep musical knowledge, and his recitals for this reason have drawn to him a clientele of professionals such as few vocal teachers can boast of.

In connection with his vocal studio he will open a school for accompanists where this art will be taught by specialists under his own personal supervision. As proved in his recitals he counts among our most artistic accompanists, and his new departure in this much neglected field can be of the greatest benefits to artists, who at present often have the greatest difficulty in finding satisfactory accompanists.

The Vienna Tonkünstlerverein performed at a late concert the following program: I, Brahms, trio, op. 114, for piano, clarinet and cello; II, Brahms, lieder (Frau Barber-Waldberg); III, Brahms, piano quintet, op. 34.



THERE are few men who do not become bores when they reach their anecdotal age. One of the exceptions is old Mr. Hanslick, of Vienna, who has achieved some fame as a common and chronic Wagner scold. Not long ago Mr. Hanslick went to meet Spring in balmy Meran, and was warned into ceasing his sarcasms on Wagner and Bruckner long enough to enable him to pen a panegyric on Verdi, whose "Falstaff" is about to be introduced to the public of Vienna. Mr. Hanslick writes to the *Neue Freie Presse*, of that city:

"A highly interesting novelty beckons the patrons of opera in Vienna, namely, 'Falstaff,' by Verdi. With the exception of his youthful effort, 'Un giorno di regno' (quickly silenced by tumultuous hissing at its first production in 1849), 'Falstaff' is the only comic opera by Verdi which we possess. Although it is not one of the best blossoms of the master's art, nevertheless this late effort of Verdi will come as a refreshing contrast after Wolf's 'Corregidor,' whose starved melodic buds and lean libretto die helplessly under the banal tumult of an unskillful and Wagnerized system of orchestration. Our opera public, which did not allow itself to be terrorized by a handful of 'wolverines,' stayed away after the third performance of 'Der Corregidor.' Even sooner than had been anticipated, the vista of empty benches so discouraged the 'Corregidor' that he collapsed hopelessly, and will in all probability never again be revived."

"Like his 'Othello,' Verdi's 'Falstaff' also is modeled after Shakespeare. It was always Verdi's clever scheme to make use of old or modern plays whose strong stage effect had been well tried and found reliable. For that reason he took his 'Macbeth,' 'Othello' and 'Falstaff' from Shakespeare, 'Ernani' and 'Rigoletto' from Victor Hugo, 'Traviata' from Dumas, and 'Giovanna d'Arco,' 'Don Carlos' and 'The Robbers' and 'Louisa Miller' from Schiller. When the report spread that the aged Verdi contemplated another opera the Roman public feared more church music, a 'Mass' or a 'Requiem,' or something of the kind. Then prophetic curiosity sought to make the new opus a tragedy. Finally, the surprise was complete when it became known that the novelty was a comic opera!"

Apropos, in answer to a pressing letter from the Marquis Monaldi, Verdi wrote, in 1890, about this very comic opera: "What is there for me to say? For forty years I have been wishing to write a comic opera, and for fifty years I have known Shakespeare's 'Merry Wives of Windsor.' Only the many 'buts' and 'ifs' which meet one at every turn have prevented me from carrying out my design. However, Boito now has conquered some of the 'buts' and written for me a lyrical comedy which is simply beyond compare. I enjoy heartily

the composing of music—without any set scheme—to this comedy. I do not even know now whether I shall finish the work. Mark well, I compose this music because it gives me pleasure to do so. Falstaff is a wicked scamp who perpetrates all sorts of villainies, but always under a comical mask. He is a type, and types are all too rare. The new opera is completely comical. Amen."

To continue with Mr. Hanslick: "Of all the celebrated Italian composers, Bellini and Verdi were the only ones who had not given us comic operas. All the other Italians had worked with like enthusiasm and success both in serious as well as in merry genre. Pergolesi's 'Serva Patrona' was the first seed of the opera buffa, and in 'Cecchina' Piccini brought the seed to blossom. Rossini and Donizetti, too, who changed constantly between tragedy and comedy, supplied beautiful flowers to the bouquet. Only Bellini and Verdi, eminently sympathetic and sentimental natures both, seemed absolutely unsuited for the comical. Bellini died young, and Verdi became an octogenarian before he gave an astonished public his first comic opera—not counting, of course, the aforementioned unsuccessful youthful effort. How unexpected and how beautiful the impulse that allowed the patriarch at the very rim of his existence to eschew tragedy and with the wisdom of happy old age to rest his last glance on the sunny and cheerful side of life!"

"Soon after I had been forced to express my opinion that Italy produced no more opera buffa we were surprised with the news of Verdi's 'Falstaff.' It was a pleasant circumstance that enabled me to hear its first production in Rome. * * * This newest opera of an octogenarian was a piece of musical history and its première in Rome was a memorable event. Verdi had for years rather avoided the Italian capital. In need of rest and tired of his triumphs he shied at further ovations and obligations at Court. Even after his appointment as Senator he neglected to thank the king personally. It was the 'Falstaff' première which finally brought Verdi to Rome. Introduced to him at Paris in 1875, I took the liberty in Rome of asking Verdi to receive me for a visit. He honored me with the friendliest kind of a reception in his temporary residence, the Hotel Quirinal. The charm and unaffectedness of his bearing smote my conscience, for I had sinned against Verdi more than once in my youth. There was something so noble, so mild, so modest about this man, whom fame had not spoiled and age had not made moody. His face was deeply wrinkled, framed by his patriarchal beard and illumined by his deep set, black eyes. However, Verdi's erect carriage and his well modulated voice almost belied his age."

"On the day of the 'Falstaff' première I expressed to Verdi the surprise that was felt generally over the nature of his work. He answered that it had always been his dearest wish to compose a comic opera. 'And why did you not do it?' I asked. 'Parceque l'on n'en voulait pas,' he answered. He denied absolutely the report that he had begun to compose an opera on the subject of 'King Lear.' * * * The table was set for the midday meal. There appeared Verdi's wife (the once celebrated singer Strepponi), his impresario and Mascheroni, the conductor. With a meaning smile—typically Italian—Verdi introduced me as 'il Bismarck della critica musicale!'"

"In the evening I listened to 'Falstaff' with the fever of curiosity which I always experience when

WM. L. WHITNEY

International School for Vocalists.
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hearing new works. What an evening it was! A national festival, an affair of the heart for the entire Italian people! The enthusiasm that prevailed when Verdi appeared on the stage was of the kind which Germans cannot even imagine. And the tumult grew to frenzy when Verdi entered the royal box and took a seat to the right of the King. To see an old artist honored in that fashion was most impressive and moving even for a stranger. * * * Of course, the enthusiasm of the singers was on a par with that of the audience. The world will probably never know a more inspiring performance of 'Falstaff' than that which took place on April 15, 1893, in the beautiful large Teatro Costanza at Rome."

Mr. Hanslick, being a real critic, is unable to avoid a technical dissection of "Falstaff," and he uses his scalpel in the following thorough fashion: "In my talk with Verdi I had the hardihood to ask him about the possibility of Wagnerian influences in the score of 'Falstaff.' Verdi answered rather evasively: 'After all, singing and melody are the chief things in opera.' However, they are not the chief things in 'Falstaff,' at least not so absolutely as in the earlier Verdi works. However, compared to Wagner's second period, 'Falstaff' is all song and all melody. The voice is never drowned by the orchestra, the listener's memory is never perplexed by leitmotives, nor does mere artificial cleverness cool his emotion. But for all that, the music of 'Falstaff' is conversation or declamation rather than melody which charms through its own beauty or individuality. That he could combine the latter with a comic text, Verdi demonstrated satisfactorily in the second act of his 'Ballo in Maschera.' Compared with that work, one may speak—in the most general sense—of Wagnerian influence in 'Falstaff.' The Wagnerian method is really a god-send for clever composers of experience and technique who have lost the fruitful phantasy of youth. The new method of the 'Falstaff' libretto and similar works—with their close adherence to the exigencies of spoken drama—makes imperative a new method of composition. In early times an opera libretto used to be called 'the drawing which the composer must color.' That definition does not fit the operas of later centuries. The melodies of Mozart and Rossini are by far more than mere coloring for words; the music of those masters is something apart in and of itself—a picture which borrowed only mood and direction from the lines of the text. * * * The verses of many arias by Mozart, Rossini and the young Verdi often contained only six or eight lines, and with these the composer did entirely as he pleased. It is interesting to compare that style of song with the monologue in 'Falstaff'—the latter is a literal translation from Shakespeare, with several detailed additions, unless I am much mistaken. In a scene of that sort the composer cannot possibly create a new and individual form; he is compelled to follow to the smallest detail the words of the librettist and merely to 'color.' The great success of the 'Falstaff' monologue is due to Shakespeare and to an intellectual singer, Maurel. The music has added little to the text, and I cannot honestly say that the effect of the monologue is any the less without music when it is recited at a 'Merry Wives of Windsor' performance in our Burg Theatre at Vienna. The same can be said, too, of Ford's soliloquy and of most of the duets which are made on the plan of comic dialogues as we hear them at the theatres. So, as is to be seen, the simile of 'drawing and color' fits only the earliest and the latest of the operas. Only a few numbers in 'Falstaff' were conceived originally in a set and rounded form, like the quartet of the women at the end of the first act, the pretty cavatina of Fenton, the scene of the fairy queen (with female chorus) and the fugued close to the third act. These few compact musical

episodes are welcome indeed as a relief from the flood of conversation and dialogue, and they please one by their euphoniousness, their tangible form, and a certain warmth which they undoubtedly possess. I was unable to find in any of the numbers, however, power or originality of melodic invention, with the possible exception of Fenton's little cantilena, 'Bocca baciata,' which reminds one slightly of the sensuousness of the early Verdi. The complete impression which 'Falstaff' made on me was that of a carefully chiseled, refined and vivacious 'conversation-music,' which never becomes vulgar or banal, and neither sinks into trivial farce nor into exaggerated pathos. Falstaff himself is characterized with a fine sense of humor, but the other persons do not stand out particularly. The work as a whole seems like the flowing conversation of a man of the world, intent neither on imparting new truths nor exhibiting particularly deep wisdom. It is a causerie rather than a strong musical creation. 'Falstaff' did not bore me for a moment and did not offend me, but at the same time it did not delight me with any melodic beauty. I am entirely of the opinion of my honored colleague, Robert de Fiori, who called 'Falstaff' 'the triumphal song of age,' an 'almost reckless mockery of the "Senectus ipse morbus." The history of music knows no other example of such an opera from the pen of an octogenarian. In Germany and Italy we have known aged composers who wrote good church music, but no man ever has lived who at Verdi's age duplicated the vitality, the humor and the keen mentality and unflinching craftsmanship of his 'Falstaff' score. Richard Wagner said, in speaking of Meyerbeer's 'L'Africaine': 'One should stop writing operas at sixty'—a bit of advice which Wagner himself did not follow. Six years before 'Falstaff,' Verdi wrote 'Othello,' and was hailed as a wonder; what, then, shall we say of the Verdi of 1893?"

"Falstaff" will surely prove to be a great attraction in Vienna, but it is to be doubted whether the work will gain a lasting place in the repertory of the German stages. One great bar to its rapid progress is Otto Nicolai's 'Merry Wives of Windsor.' Broadly considered, Nicolai plays a small role beside Verdi, for he has only one success to pit against the many of the Italian composer. Nicolai was always experimenting, always hesitating between German and Italian music, always changing from the pathetic to the comic style and vice versa. But in 'The Merry Wives of Windsor' Nicolai concentrated his powers and his gifts so surprisingly and achieved such remarkable dramatic and musical results that only the blindest kind of injustice could possibly overlook the importance of this opera. Certainly, compared with the modern, fragmentary form of Verdi's 'Falstaff,' Nicolai's work has infinitely more musical substance. My own impression is that the scenes, analogous in 'Falstaff' and 'Merry Wives,' are better musically in the German work. * * * Boito's libretto reveals the hand of an expert and of a man of intellect, but Mosenthal confines himself more closely to Shakespeare's comedy, and gives the composer better opportunities for the development of musical forms. Experience teaches that two operas on one and the same subject seldom hold the stage together. It is almost a rule that if the newer work be not too inferior in quality it will supersede the older. Gounod's 'Faust' killed Spohr's, Gounod's 'Romeo' devoured Bellini's, and Verdi's 'Ballo in Maschera' has buried Auber's 'Masked Ball.' It may be that on the German stage the appearance of Verdi's novelty will sound the knell of oblivion for Otto Nicolai. Who dare prophesy in such a matter?"

From Chicago comes the story of a Richard Strauss rehearsal at which the master was leading his "Till Eulenspiegel." Suddenly he rapped

sharply for silence, and called out to the contrabassoon player: "Why don't you blow the F sharp that's in the score?" "It sounds wrong," answered the bassoonist, trying to be polite yet firm. "Good heavens, are you from New York, too?" wailed Strauss in mock despair. LEONARD LIEBLING.

MEAD QUARTET CONCERT.

OLIVE MEAD has founded a string quartet, of which she is the head, Elizabeth Houghton second violin, Gladys North viola, and Lillian Littlehales 'cello. On Thursday evening, April 28, this organization gave a concert at Mendelssohn Hall, and found instant favor with a large and discriminative audience.

Miss Mead, herself an artist of legitimate attainments and serious endeavor, has chosen her associates with excellent judgment, and the result is an ensemble which practice has brought very near the perfection line. The intonation of the young women left nothing to be desired—an artistic virtue which has been conspicuous by its absence at the concerts this season of certain more or less prominent male quartets. The good time of the Mead Quartet is equaled, too, by its good tone. There was no effort on the part of any one player at "solo" display, and all the nuances of color, phrasing and dynamics were carried out with a degree of precision which stamped them the result of careful study and harmonious accord rather than as the haphazard musical mood of the moment. It is this spirit of conscientiousness and this method of careful preparation which insure success in ensemble playing, and by all the signs Miss Mead and her partners will achieve that success quickly and very deservedly.

The program of Thursday opened with Haydn's cheerful D major quartet (op. 76, No. 5), played with fascinating finesse and admirable moderation. There was vim in the first movement, tender sentiment and beautiful tone production in the largo, and real humor in the minuetto. The finale was done with fleet fingers and surprising unanimity of bowing.

In Beethoven's A major quartet (op. 18, No. 5) the players set themselves a more serious task, but they conquered it with sureness and even with authority. The opening allegro has not been done better in this city, and the slow movement, too, was a notable performance in phrasing, tonal coloring, and emotional sincerity. The Beethoven work alone stamped the Mead Quartet as an organization which need ask no favors on the ground of sex, for it enters the field fully equipped and ready to hold its own.

Between the two ensemble numbers Miss Mead played Bach's "Chaconne." She read the noble classic in large, free style, reverently and yet confidently, with wide resource of tone, vigorous, varied bowing, and unusual clarity of phrasing and finger work. She won a decided triumph.

From Madame Pappenheim's Studio.

MME. CORINNE WIEST-ANTHONY, of Philadelphia, beside being heard in church and synagogue, is singing constantly in oratorio and concert. The press comments favorably on her work. Margaret Andreas, soloist of one of the leading Wilkesbarre churches, is a great favorite in concerts in her city. Angeline Uller has returned to Pittsburg, and is prominent there in church and concert. She has received very flattering newspaper mention. Margaret McGuane is now in Hartford, Conn., where she sings in church and concert. A Hartford paper said of her: "Miss McGuane was in excellent voice. Her old time ballads afforded scope for noting range and flexibility of a naturally rich voice, which has received thorough cultivation."

Ysaye's Campaign.

THE Ysaye tour next season promises to eclipse all previous efforts of instrumentalists. R. E. Johnston, the manager, has already well under way a vigorous campaign, which will be pushed and managed with the same care as that of a candidate for the presidency of the United States.

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SCRIBNERS.

ANTONIN DVORAK DEAD.

[SPECIAL CABLE TO THE MUSICAL COURIER.]

PRAGUE, MAY 1, 1904.

To The Musical Courier:

ANTONIN DVORAK, the great composer, died here suddenly this morning of apoplexy. He was sixty-three years old. The news of Dvorak's death spread with amazing rapidity and this evening the entire city is in mourning. Tomorrow all of Bohemia will weep. Dvorak's funeral will be a national one unless the family objects.

CZECH.

Antonin Dvorak dead! The brilliant, imaginative Bohemian composer, the maker of soulful melodies, the clever craftsman who colored his musical canvases with all the warm fantasy of a Slav, and formed his outlines with all the austerity and conservatism of a Teuton! Antonin Dvorak gone from among us, the builder of the beautiful "New World" symphony, the stately oratorio "St. Ludmilla," the graphic cantata, "The Spectre's Bride," the multi-colored overture, "Husitska," the virile cello concerto, the picturesque "Slavic Dances," the bacchanalian "Scherzo Capriccioso," and all those other many and significant creations which lifted him into one of the highest places among all the composers past and present! Pan Antonin, teacher of some of us in New York, and friend to all! Pan Antonin, of the sturdy little figure, the jovial smile, the kindly heart, and the schoolgirl modesty! No where will his taking off be more poignantly felt or his memory be more lovingly honored than in this very New York, where he lived and labored with the rest of us, untouched by all the sordid commercialism that surrounded him, and keeping his melodious soul ever free for flights in the empyrean and for commune with the wraiths and muses who only appear to the inspired and are hid from the gaze of the money grubbers and power seekers. No sum of money was large enough to keep Antonin Dvorak in New York. He left us his "New World" symphony and his "Negro" quartet, but he took himself away. With the presence of genius he saw further than did his advisers. "Every composer should see New York," Dvorak said before he sailed, "but none should live here."

Born in Muhlhausen (Nehalozeves), Bohemia, September 8, 1841, Antonin Dvorak's early years were spent in comparative poverty and without any of those artistic influences and surroundings which might have been instrumental in shaping his future musical development. Perhaps the only heritage which came down to Dvorak from his youth was his lasting love for folk music and the tunes of the people; but, on the other hand, this is a characteristic which he had in common with many composers who were born in quite different circumstances than Dvorak's. A certain simplicity of manner and a decided disclaim for the outward and polite formalities of life were also probably a result of Dvorak's humble origin. His father, an innkeeper, wished the young Antonin to learn the trade of a butcher, but the lad, who had learned to play the violin from the village schoolmaster, left home and at the age of sixteen went to Prague, where he studied organ under Pitzsch and played the violin in an orchestra that had to do duty as a symphonic body one day and as a dance band the next. In 1862 Dvorak left his organ teacher and joined the orchestra of the National Theatre (Opera), where he played viola. There are not many biographical details to cover the period between 1862 and 1873, when Dvorak achieved his first success as a composer with a hymn for male chorus and orchestra. He spent the eleven years "in hard study," as he himself said, "in occasional composing, much revision, a great deal of thinking and little eating." Asked whether he could be considered autodidactic or a product of any one teacher, he replied: "I studied with God, with the birds, and the trees, and rivers, and myself." In 1873, Dvorak married, and then, he loved to tell, "I ate less and gave more lessons than ever."

In 1875 he was fortunate enough to gain a stipend from the Government and won several more prizes during the next few years. In 1878 his fame first spread across the borders of Bohemia, just after the publication of his "Klänge aus Mähren" and "Slavische Tänze." Louis Ehlert, Hans von Bülow and Franz Liszt all became interested in Dvorak and at once recognized his power and individuality. Thereafter the road was smoothed for the gifted Bohemian, and his dances, rhapsodies, symphonies, chamber music, and piano duets quickly made their way over the whole musical world. Everyone was interested in the new composer, and orders poured in on him from the publishers and from musical societies. Dvorak worked with amazing industry and his fecund musical imagination supplied his pen with an unceasing stream of compositions in all the large and small forms. Dvorak's popularity increased from day to day. He became the vogue in England and in 1883 he was invited to conduct his "Stabat Mater" (written about 1873) at the Albert Hall in London. In 1885 he produced "The Spectre's Bride" at the Birmingham

festival. It was after this visit that he wrote to a friend, "The English do not love music; they respect it." "The Spectre's Bride" had its first New York performance in 1893, by the Church Choral Society. The "Stabat Mater" had been done here some years previously. From 1892 to 1895 Dvorak was the artistic head of the National Conservatory of Music in New York, and the work which he accomplished here has left beneficial results of the most practical kind. Many gifted young American composers had the inestimable privilege of studying counterpoint and composition with him and finishing some of their works under his very eye and with the aid of his willing and kindly counsel. All his pupils here remember him with gratitude and affection and have never ceased to praise his circumspection and enthusiasm as a teacher. Dvorak's interest in negro and Indian melodies will be remembered, and also the historical controversy that was stirred up when he incorporated some "American" melodies of his own into



ANTONIN DVORAK.

the "New World" symphony, which was given for the first time anywhere by the New York Philharmonic Society (under Seidl) on December 16, 1893. While in America he wrote, too, the fine cantata, "The American Flag," which now has become a standard work in the repertory of most of the singing societies of the United States.

In 1895 Dvorak returned to Prague and not long thereafter became the head of the National School of Music in that city. In 1895 some effort was made to bring back Dvorak to America, a prospect that was hailed with joy here, but unfortunately was not to be realized. The most recent honors which Dvorak received were his appointment by the Emperor Francis Joseph as an honorary member of the Austrian House of Lords—a queer distinction for a man of Dvorak's democratic tastes and plebeian mode of life—and the tremendous ado that was made about him at the Czech Operatic Festival, which was held a few weeks ago in Prague. Dvorak was the hero of the festival, and each and every one of his operas achieved a frenetic triumph. He was idolized by his countrymen, and he returned their love with all the ardor and sincerity of an uncompromising and even rabid patriot.

To fix Antonin Dvorak's standing in the annals of music is not a difficult task. He was one of the greatest of our modern composers, and has done work in all the accepted forms which compares favorably in melodic interest and in mastery of construction with the masterpieces of the musical literature. Dvorak was not a revolutionary and not a reactionary. His talents were too varied to allow him to pin his faith to any one party. He wrote in the old forms and the new, in the classical manner and the modern, and he believed in the time honored form of the

four movement symphony as faithfully as he followed Liszt in the making of symphonic poems and other "program" music. To call Dvorak a "national" composer—as many do—is to admit the existence of "national" differentiations in music, a proposition with which the present writer can by no means agree. Music is international; music is music, and whether one composer uses a few more or a few less syncopations, and a few more or a few less fourths, or fifths, or minor thirds, is a matter of extreme unimportance from a general musical standpoint. As well disparage Tolstoy and Turgenieff for using Russian themes in their books, and discredit Ibsen for making his characters Norwegians. The theme is not the main thing in any art; the part that counts is the manner of handling the theme. When books are good enough they are literature, and when music is good enough it is music. Whether it be "national" or not really matters not a jot.

Dvorak had a well nigh inexhaustible fund of melody, melody succinct and characteristic, always striking in rhythm, never banal, and tinged with enough quaintness to make it unlike that of anyone else. There are no "thematic coincidences" in Dvorak's pages. He is always purely Dvorak, and that is not his smallest merit. Sometimes other composers are Dvorak, too, but that is another matter. As an orchestrator Dvorak wielded a firm hand and a subtle one. He understood his instruments and exhausted their possibilities in range, power, color and combination. His palette contained every hue, and he could spread his lakes in daintiest hair lines or boldest splashes exactly as his fancy dictated. He was always vital, always characteristic and always interesting. He had sustained power of imagination, and the rare faculty of finding easily the proper form and means of expression for his musical thoughts. His was a sane genius, healthy, normal and well balanced. He never wrestled with psychological problems or delved deeply into the tragedy of life, but he covered a wide gamut of emotions, and has left us some pages that speak the language of pathos with eloquence and conviction. His "Othello" overture, for instance, throbs with human interest, and for directness of theme and vividness of musical action challenges comparison with the most graphic symphonic poems of Liszt and Tchaikowsky. Dvorak understood every other instrument better than the human voice. He was not a prolific song writer, although some of his lyrics reveal depth of feeling and decided descriptive power. In his operas, too, Dvorak did not reach that same high standard which he set for himself and always maintained in every one of his instrumental compositions. The great Dvorak, the Dvorak who at the present seems to have an almost certain claim on immortality, is the Dvorak of the trios, the quartets, and before all things, the symphonies. In these you must seek the true Dvorak, the master melodist and master contrapuntalist who seemed never without a musical idea and never at a loss for new and varied patterns with which to garb it. A royal symphonist has gone in the person of Dvorak, and to his memory royal honors should be paid.

A fairly complete list of Antonin Dvorak's better known works includes: The Bohemian operas, "Wanda" (produced in 1876); "The King and the Charcoal Burner" (1874); "Selma Sedlak" (1878); "Turde Palice" (1881); "Dimitrije" (1882), and "The Jacobins" (1889); the oratorio "St. Ludmilla," the "Requiem," op. 89; the cantata, "The Spectre's Bride"; the secular cantata, "The American Flag"; hymn of the Bohemian peasants, op. 28; hymn for mixed chorus and orchestra, op. 30; "Stabat Mater," op. 58; Psalm 149; five symphonies; three orchestral ballades (or symphonic poems), "Der Wassermann," op. 107; "Das Goldene Spinnrad," op. 108, and "Die Mittagsruhe," op. 109; two sets of symphonic variations for orchestra, op. 40 and 78; overtures, "Mein Heim," "Husitska," "In der Natur," "Othello," "Carneval"; cello concerto, B minor; piano concerto, op. 35; violin concerto, op. 53; "Slavic Dances" and "Slavic Rhapsodies," for orchestra; "Scherzo Capriccioso," for orchestra; string sextet; two string quintets; piano quintet, op. 18; six string quartets; two piano quartets; a string trio; two piano trios; "Mazurek," for violin with orchestra; "Serenade," for wind, with cello and double-bass; "Notturmo," for string orchestra; many piano pieces for two and four hands; a violin sonata; and numerous vocal works, including songs, duets and part songs.

In this short sketch and appreciation of Antonin Dvorak mention should be made, too, that in 1891 the University of Cambridge conferred on him the honorary title of Doctor of Music.

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SUMMER SESSION, MAY-JULY.

The Cincinnati May Festival.

THE most remarkable auction sale of the choice of seats for the approaching May festival passed into history during the past week in Cincinnati. The old time enthusiasm that made the city famous thirty years ago and laid the foundation of her international musical fame seemed rampant once more. The auction was held in the beautiful rooms of the Woman's Club, in the new Mercantile Library Building, and long before its opening representatives of the city's musical culture and business enterprise

Hinkle, and afterward duplicated by the Business Men's Club.

So far as premiums are concerned it was the heaviest first day's sale in the history of the Festival Association. There were 156 choices sold, representing 565 seats, with a total amount of \$5,339.25 in premiums. The average premium was \$2.45. The highest premium was \$100 and the lowest \$5. Two years ago 144 choices were sold, representing 575 seats, with an average premium of \$7.66. The highest premium was \$20, the lowest \$4, and the total

Names.	Premium.	No. of Seats.	Amount.
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Rudolf Kleybolte.....	10.25	2	20.50
W. Kesley Schoepf.....	10.25	4	41.00
Jesse R. Clark.....	10.25	2	20.50
J. Walter Freiburg.....	10.00	2	20.00
Joseph A. Scarlett.....	10.00	3	30.00
Louis J. Goldman.....	10.00	2	20.00
Perin Langdon.....	10.25	4	41.00
George W. Dittman.....	10.00	3	30.00



THEODORE THOMAS.



WATKIN MILLS.



WILLIAM GREEN.



SCHUMANN-HEINK.

had gathered for the friendly contest. The festival board of directors, including Acting President Lawrence Maxwell, Jr., and Edward Rawson, was numerously represented, and a prominent feature was the presence of the leaders of the Orchestra Association, Mrs. C. R. Holmes, Mrs. Rudolph Kuchler, J. G. Schmidlapp and others, showing the close bond of sympathy between the principal musical organizations of the city. Manager Geo. H. Wilson was much in evidence. The first choice was secured for A. Howard Hinkle, who is still absent abroad, at a premium of \$100.

The auction of the choice of boxes resulted as follows: Lawrence Maxwell, Jr., first choice, box No. 4, premium \$110.

Hon. Julius Fleischmann and Mrs. C. R. Holmes, second choice, box No. 5, premium \$110.

J. G. Schmidlapp, third choice, box No. 3, premium \$100.

F. B. Wiborg, fourth choice, box No. 6, premium \$200.

Alex. McDonald, fifth choice, box No. 10, premium \$160.

Thos. P. Egan, sixth choice, box 11, premium \$110.

F. B. Wiborg, seventh choice, box 1, premium \$100.

Mr. Wiborg, who is also absent from the city, ordered two boxes, one of them being intended for the entertainment

amount of premiums \$4,402. Comparison shows that there were nearly \$1,000 more in premiums this year than two years ago.

The following list will give an idea of the first day's sale:

Names.	Premium.	No. of Seats.	Amount.
A. H. Hinkle.....	\$100.00	1	\$100.00
Business Men's Club.....	100.00	1	100.00
L. A. Ault.....	25.00	2	50.00
Lucien Wulfin.....	16.00	2	32.00
Charles P. Taft.....	16.00	10	160.00
Col. Edward Colston.....	15.00	2	30.00
A. Howard Hinkle.....	15.00	1	15.00
J. W. Warrington.....	15.00	2	30.00
William Cooper Procter.....	15.00	2	30.00
M. E. Ingalls.....	15.00	4	60.00
Mrs. N. Longworth.....	12.00	5	60.00
Thomas J. Henry.....	12.00	3	36.00
Mrs. Mathew Addy.....	12.00	5	60.00
A. B. Voorheis.....	12.00	3	36.00
Albert H. Chatfield.....	12.00	6	72.00
James Walsh.....	12.50	6	75.00
Charles Krippendorf.....	12.00	4	48.00
Mrs. Harrison.....	12.50	4	50.00
R. F. Balke.....	12.00	2	24.00
Ed. Roth.....	12.00	2	24.00
Miss Anna Walker.....	11.50	3	34.50
William C. Procter.....	12.00	2	24.00
Harry M. Levy.....	12.00	2	24.00
Richard P. Ernst.....	11.50	2	23.00
Briggs S. Cunningham.....	11.00	2	22.00
Business Men's Club.....	11.50	1	11.50
William T. Irwin.....	11.00	3	33.00
F. H. Ballman.....	11.00	2	22.00
Thornton M. Hinkle.....	11.00	2	22.00
Bradford Shinkle.....	11.00	4	44.00
George H. Wilson.....	12.00	2	24.00
G. W. Armstrong.....	11.00	2	22.00
John Omwake.....	11.00	2	22.00
Durrell Brothers.....	11.00	4	44.00
Rev. F. H. Nelson.....	11.00	2	22.00
J. S. Neave.....	11.00	2	22.00
W. H. Anderson.....	11.00	2	22.00
Mrs. George N. Stone.....	10.50	2	21.00
A. Howard Hinkle.....	11.00	4	44.00
J. T. Carew.....	10.50	2	21.00
Miss Mary Hanna.....	10.50	2	21.00
Harry L. Laws.....	10.00	4	40.00
Henry Strauss.....	10.00	4	40.00
J. W. Iredell.....	10.25	4	41.00
Julius Fleischmann.....	10.25	2	20.50
Fifth National Bank.....	10.25	6	61.50
James Levy.....	15.00	1	15.00
C. B. Wright.....	10.50	4	42.00
Leopold Kleybolte.....	10.50	2	21.00
Western German Bank.....	10.50	3	31.50
Miss C. B. Fletcher.....	10.50	2	21.00
C. H. Wilson.....	10.50	2	21.00
Alfred Klausmeyer.....	10.25	5	51.25



AGNES NICHOLLS.

of the German prince and family who will be the guests of Mr. Wiborg during the festival. While the highest premium paid was \$200, it was for six seats in a box, so that the highest single seat premium was bid in by Mr.



MURIEL FOSTER.

Charles Andrew.....	10.00	3	30.00
W. B. Carpenter.....	10.00	2	20.00
Albert Levy.....	11.00	2	22.00
Charles L. Harrison.....	10.00	2	20.00
E. F. Osborn.....	8.00	2	16.00
G. H. Wilson.....	8.00	8	64.00
H. T. Loomis.....	8.50	2	17.00
Ezekiel & Bernheim.....	8.00	2	16.00
Mrs. H. W. Ellis.....	8.00	2	16.00
C. E. Wilson.....	8.00	2	16.00
Oskamp Jewelry Company.....	7.50	5	37.50
Frank R. Ellis.....	8.00	2	16.00
W. H. Sampson.....	8.00	2	16.00
William B. Melish.....	8.00	5	40.00
M. M. White.....	8.00	5	40.00
William Voight.....	7.75	2	15.50
Burckhardt Brothers & Co.....	7.50	2	15.00
Franklin Alter.....	7.50	2	15.00
Clarence J. Neare.....	7.50	2	15.00
Frank J. Jones.....	7.00	2	14.00
G. D. Gamble.....	7.00	4	28.00
J. N. Gamble.....	7.00	4	28.00
Miss L. F. Gamble.....	7.00	4	28.00
Sol W. Levi.....	7.00	2	14.00
F. H. Lawson.....	7.00	2	14.00
W. N. Hobart.....	7.00	7	49.00

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Names.	Premium.	No. of Seats.	Amount.
Miss Phoebe Baker.....	\$7.00	4	\$28.00
A. S. Wetterer.....	6.75	2	13.50
J. R. Peebles Sons Company.....	6.75	10	67.50
Dr. G. S. Mitchell.....	6.75	2	13.50
H. & S. Pogue Company.....	6.50	10	65.00
H. & S. Pogue Company.....	6.50	10	65.00
H. & S. Pogue Company.....	6.50	5	32.50
Dr. Stewart.....	6.25	4	25.00
Dr. F. Forchheimer.....	6.25	3	18.75
Harry S. Woods.....	6.25	2	12.50
E. Rawson.....	6.00	4	24.00
Big Four Railroad Company.....	6.00	5	30.00
St. Nicholas Hotel.....	6.00	10	60.00
J. C. Sherlock.....	6.00	2	12.00
Mrs. W. H. Harrison.....	6.00	2	12.00
Joseph Rawson.....	6.00	9	54.00
S. F. Dana.....	6.00	2	12.00
George F. Dana.....	6.00	2	12.00
William Cooper Procter.....	6.00	2	12.00
F. W. Boles.....	5.50	4	22.00
John Church Company.....	6.00	4	24.00
William F. Jelke.....	5.50	3	16.50
Louis N. Anderson.....	5.50	8	44.00
C. T. Waldo.....	5.25	2	10.50
Mrs. R. H. Gordon.....	5.00	2	10.00
Mrs. Mary Buchanan.....	5.00	2	10.00
Mrs. Pitts H. Burr.....	5.00	2	10.00
William B. Thalheimer.....	5.00	2	10.00
George Merrill.....	5.00	6	30.00
Mrs. A. Dempster.....	5.00	2	10.00
Adolf Klein.....	5.00	3	15.00
Charles H. Kellogg.....	5.00	2	10.00
Louis Lange.....	5.00	3	15.00
Louis J. Hauck.....	5.00	8	40.00
Strobridge Lithograph Company.....	5.00	10	50.00
J. Stacey Hill.....	5.00	2	10.00
Miss Clara Baur.....	5.00	5	25.00
Fleischmann & Co.....	5.00	8	40.00
John Church Company.....	5.00	4	20.00
Loring, Andrews & Co.....	5.00	5	25.00
S. P. Wells.....	5.00	2	10.00
Gibson House.....	5.00	10	50.00
Grand Hotel.....	5.00	10	50.00
Cornelius Burckhardt.....	5.00	4	20.00
J. D. Hearne.....	5.00	5	25.00
Mrs. H. D. Cable, Evanston, Ill.....	5.00	6	30.00
Elliott Pendleton.....	5.00	5	25.00
Martin G. Dummer.....	5.00	2	10.00
C. N. Clark, Columbus, Ohio.....	5.00	2	10.00
Ed. Senior.....	5.00	2	10.00
Putnam, Hooker & Co.....	5.00	6	30.00
Morris L. Bettmann.....	5.00	2	10.00
John Rettig.....	5.00	2	10.00
George Baer.....	5.00	2	10.00
Theodore Thomas.....	5.00	2	10.00
Totals.....		365	\$5,339.75

The second day's sale brought the total receipts to over \$22,000.

While the famous soloists, the Thomas Orchestra and the great director Theodore Thomas will be conspicuous elements in the success of the festival, it is the chorus of some 500 voices that will be expected to carry the burden of success and glory. Such stupendous choral works as the Bach B minor Mass, the Beethoven Mass in D, the "Ninth" symphony and "The Dream of Gerontius" have perhaps never before been attempted at a single festival, not even excepting the great English and Lower Rhine festivals. The chorus is ready to give them a finished performance. Never before was it so elastic to the baton and the demands of the music. It is this chorus that is the raison d'être of the festival. It is from the educational standpoint that the festival chorus should be seriously regarded. The festivals would be worth all they have cost and more had their good not extended beyond that which they have done in behalf of the thousands of young men and women whom they have led not only to accurate knowledge of musical forms but also to a better understanding and a higher appreciation of the spiritual beauties

and intellectual strength of the works of the world's renowned masters of tone creation. Foreigners will corroborate the statement that it is by her May music festivals alone that Cincinnati is so generally well known abroad, and that the great mixed chorus is regarded by those who follow musical events of interest as one of the best drilled and most capable organizations of its kind in the world.

Theodore Thomas will conduct the mass rehearsals in Music Hall next week, and there will be several rehearsals with orchestra. The present festival in results promises to eclipse all its predecessors. Programs are:

FIRST CONCERT, WEDNESDAY EVENING, MAY 11.
Suite No. 2, B minor.....Bach
Overture. Rondo. Sarabande (Canon). Bourrée I. Bourrée II. Polonaise—Double. Menuet. Badinerie.
String orchestra and flutes.
Flute obligato by Alfred Quensel.
Mass in B minor.....Bach
Miss Agnes Nicholls, Madame Schumann-Heink, William Green and Watkin Mills.
Intermission after "Cum Sancto Spiritu."

SECOND CONCERT, THURSDAY AFTERNOON, MAY 12.
Symphony, E flat, Köchel, 543.....Mozart
Adagio—allegro. Andante con moto. Menuetto. Finale.
Recitative and aria, Titus, Nie wird mich Hymen.....Mozart
Clarinet obligato, Joseph Schreurs.
Madame Schumann-Heink.
Entr'acte, B minor, Rosamunde.....Schubert
Scene, Oberon, Ocean, Thou Mighty Monster.....Weber
Miss Agnes Nicholls.
Variations, op. 36.....Elgar
March, Pomp and Circumstance, op. 39.....Elgar
Symphony No. 8, F major, op. 93.....Beethoven
Allegro vivace e con brio. Allegretto scherzando. Tempo di menuetto. Allegro vivace.
The Three Gypsies.....Liszt
Violin obligato by L. Kramer.
Madame Schumann-Heink.
Bacchanale, Tannhäuser.....Wagner
Tristan and Isolde.....Wagner
Prelude and Isolde's Love-Death.....Wagner
Miss Agnes Nicholls.

THIRD CONCERT, FRIDAY EVENING, MAY 13.
Incidental music and Funeral March, Grania and Diarmid, op. 42.....Elgar
The Dream of Gerontius, op. 38.....Elgar
Miss Muriel Foster, William Green and Watkin Mills.
Chorus, orchestra, organ.
Tone poem, Death and Transfiguration, op. 24.....Strauss
Scene and aria, Fidelio, Abscheulicher.....Beethoven
Miss Agnes Nicholls.
Hymn, op. 26.....Berlioz
Chorus and orchestra.

FOURTH CONCERT, SATURDAY AFTERNOON, MAY 14.
Alceste.....Gluck
Overture.
Aria, Divinités du Styx.
Madame Schumann-Heink.
Symphony No. 9, D minor, Unfinished.....Bruckner
Feierlich. Scherzo. Adagio.
Rhapsodie, op. 33.....Brahms
Madame Schumann-Heink.
Chorus of men and orchestra.
Vorspiel, Die Meistersinger.....Wagner
Sea Pictures.....Elgar
In Haven.
Where Corals Lie.
The Swimmer.
Miss Muriel Foster.
Rondo, Till Eulenspiegel's Merry Pranks, op. 28.....Strauss
Hymnus, op. 33.....Strauss
Miss Muriel Foster.
Overture, 1812.....Tchaikowsky

FIFTH CONCERT, SATURDAY EVENING, MAY 14.
Missa Solennis, D major, op. 123.....Beethoven
Miss Agnes Nicholls, Madame Schumann-Heink, William Green and Watkin Mills.
Violin, Leopold Kramer.
Chorus, orchestra and organ.

Symphony No. 9, D minor, op. 125.....Beethoven
Allegro ma non troppo, un poco marcato. Molto vivace.
Adagio e molto cantabile.
Choral finale—Schiller's Hymn to Joy.
Miss Agnes Nicholls, Madame Schumann-Heink, William Green and Watkin Mills.
Chorus and orchestra.

J. A. HOMAN.

Martha Hofacker in Germany.

MISS MARTHA HOFACKER, Mme. Anna Lankow's successful pupil, has asked to be released from her second year at the Darmstadt Court Theatre to accept a far higher salaried contract in Königsberg, Prussia. She made her début there April 17 as Elsa, and the papers were unanimous in praise of her voice, appearance and acting. They all agree on her silvery soprano, her easy, spontaneous attack and the evenness of the voice as well as her artistic delivery, far beyond the average singer of her age.

Fraülein Hofacker, young as she is, is already today a wonderfully sympathetic Elsa. Her appearance is strikingly beautiful, her acting convincing and soulful. Her voice is exceedingly mellow and warm, at the same time positive in attack, thanks to the rich resonance of the voice, and it easily fills the house.—The Königsberger Hartung'sche Zeitung.

Frl. Martha Hofacker, from the Grand Ducal Court Opera at Darmstadt, at once won the sympathy of her whole audience. Nature intended her for tragic and sentimental parts. She is the image of the innocently accused Elsa. Her beautiful, youthful soprano shows a noble training, and her delivery is always artistic. Her piano is just as sure and ringing as her passionate passages, to which latter she gave the necessary energy and climaxes.—The Königsberger Tageblatt.

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MR. SYDNEY LLOYD WRIGHTSON

The Man Who Brought Dr. Richard Strauss to Morgantown, W. Va., and to Washington, D. C., to Open a College of Music in Washington, D. C., in September.

[WASHINGTON CORRESPONDENCE.]

THE name of Sydney Lloyd Wrightson has leaped into prominence throughout the whole country within a year. Till then he was a steady, quiet worker in music and musical education. Although applied in certain directions, however, these powers were ever scanning the horizon for the new, the helpful and the advancing in the world of music. This searchlight crossing the orbit of Richard Strauss recognized immediately the true and valuable in the new composer, and pronounced unqualifiedly in his favor, while others were seeking words by which to disparage his work.

As dean of the College of Music of the State University of West Virginia, Mr. Wrightson had ample scope to enforce this conviction, which he did with a will and a way that in a short time made of Morgantown a Strauss hotbed. Possessing unlimited confidence and influence, great musical ability personally and the ability to organize musical affairs, and tact, enthusiasm and energy, Mr. Wrightson fairly taught the town to know and appreciate the great musician.

Upon the arrival of the composer Mr. Wrightson immediately resolved to bring him on to Morgantown, and there give the people a chance to hear at first hand the interpretations which were being so much discussed. The result of this tour de force has become well known; how that this city of less than 1,500 inhabitants offered the novel spectacle of entertaining and appreciating the greatest living creative genius; the Governor of the State, mayor, city council, educators, litterateurs, musicians and the entire press uniting as one to do honor to the occasion. The Strauss fête was a memorable one in Morgantown, and its indomitable musician manager and the city have become historical through it.

Following this success naturally came invitations for Strauss concerts elsewhere, and Dean Wrightson, who had disclosed, in addition to the practical sense, a fine literary sense and power to recite, was drawn into the forces to recite the dramatic tale of "Enoch Arden," which the composer had set to music of wonderful power and beauty. These affairs were all equally successful.

That the great composer should have official recognition in Washington, the national capital, was the next dream of Dean Wrightson. Negotiations were at once entered into toward making of the Strauss farewell to this country a Washington affair. The Strauss farewell was in every way a notable one. The composer and his wife took part, a sonata was played for the first time in America, and Mr. Wrightson gave the reading of the "Enoch Arden" poem to immense applause and with the accompaniment of the composer. Seldom has such hearty applause met performers in Washington. From first to last the Washington fête was a jubilee one. From the President's wife in her box to the modest musician in the top gallery all reflected the life and buoyancy of the musician-manager whose best energies had been put into the effort to make a brilliant success of the occasion, and of the pleasure of the illustrious pair who saw in this event the seal of commendation which had been so generously meted out to them since their arrival in the United States.

Dinners, receptions, "the freedom of the city, so to speak," were likewise bestowed upon the couple, who left the city the next day to make final preparations for their departure for home.

Following upon the wake of these interesting and important events come two important announcements indicating the confidence and influence which Sydney Lloyd Wrightson's wonderful management has aroused.

The first of these is that he has been appointed manager of the Washington Orchestra Society for the season 1904-5; the second that he comes to Washington in September here to open a college of music on lines originated by himself.

The college will, for the present, be in the music house of William Knabe on F street. This venture will be watched with much interest as being one more step tend-

ing to make of Washington a centre and headquarters for the musical education of the South and Southwest.

Washington is destined to be an important educational centre for the country. It is already the seat of many fine institutions of learning in other directions, and may also be of music. There is no reason why a bold, intelligent venture, directed by the admirable qualities shown by Mr. Wrightson in his recent musical campaigns, should not make of the Washington College of Music a truly national feature.

The West Virginia College of Music, from which Mr. Wrightson resigns to enter upon this new field, is associated with the State University. As the Governor of the State himself declared to Dr. Richard Strauss: "This Mr. Wrightson has in two years lifted up the whole plane of music at least ten years. The whole State is indebted to him."

Among the qualities which make of Mr. Wrightson a successful pioneer in great causes are rare intelligence, scholarly attainments, indomitable pluck, energy and judgment, exceptional tact and courtesy in dealing with people, and an enthusiasm which burns brightest when involved in great and noble causes. In addition, he is steady and reliable in small matters as in big, careful in detail and thoughtful to a degree.

MISS HELEN BUCKLEY.

MISS HELEN BUCKLEY, the gifted and popular soprano, has enjoyed an unusually busy season, and one which has brought rich rewards, both artistic and financial. She has been heard frequently in Chicago and



MISS HELEN BUCKLEY.

throughout the Middle West and from all sides come glowing accounts of her unvaried successes. There follow a few of her many excellent press notices:

The one redeeming feature of the concert was Miss Helen Buckley. She sang the Skylark music with the life and brightness which it requires, and entered into the spirit of the work with a keen appreciation of its meaning and requirements.—Chicago Inter Ocean.

Miss Buckley sang the florid music of the Skylark with fluency and in general praise meriting manner.—Chicago Tribune.

The soloists were all well received. Miss Buckley's voice was of the four voices the one best adapted to the size of the hall. It is a high soprano of pure quality and of sufficient power to carry in a great auditorium.—Indianapolis Journal.

Miss Helen Buckley gave much satisfaction in her interpretation of the difficult soprano solos. There were times when she rose to great heights, both in musicianly understanding and in execution, although her tones were not always equal. In "Rejoice Greatly" she found the true jubilant ring. Her voice was tender and exquisite in its shading in "Come Unto Him," her recitations were

admirable, and in "I Know that My Redeemer Liveth" she proved that she felt the lofty dignity of the sentiment.—Wisconsin State Journal, Madison, Wis.

Miss Buckley has a dramatic soprano, and gave her recitatives with great feeling.—Indianapolis Morning Star.

Yesterday afternoon at 3:30 o'clock the seating capacity of Phoenix Music Hall was taxed to its utmost by the music lovers of this city. The musical club certainly scored an artistic success in bringing such an artist as Miss Buckley complimentary to their friends and the musicians of the city. This being Miss Buckley's fourth appearance here, there was no speculation whatever as to the merits or elements of the artist or the personality of this charming singer. Everyone knew the program would satisfy not only the musicians but the musical public, and so it did, the occasion but proving another opportunity for the versatility of Miss Buckley. Without specializing the program, it seemed that each number was given that interpretation that could not fail to satisfy and delight, and in a voice at once so fresh and pliable, so full and rich, that everyone felt it a joyous occasion, not only for the happy guests but for the gracious singer.—Wichita (Kan.) Daily Eagle.

EUROPEAN NOTES.

At a recent performance of Gounod's "Faust" in Nice, the role of Marguerite was successfully sung by Miss Alice Williams, a young American.

Norbert Salter, a 'cellist well known in South Germany, has undertaken the management of the Strassburger Theatre and Concert Agency, in Strassburg. Until not long ago Salter was the leading 'cellist at the Strassburg Conservatory.

The third volume, first part of Glasenapp's "thoroughly revised" edition of his "Richard Wagner's Life and Works," is of especial interest for its account of the Munich-Triebschen period of the master's life and the obstacles placed in his way by the conservative party.

The city of Linz set apart in 1897 a sum for the production of all Bruckner's works within twenty years. The Linz Musical Society took charge of the concerts. On Palm Sunday last the fourth concert was given, and the program comprised the "Sixth" symphony, "Intermezzo" from the string quartet and the grand mass.

The position of director of the Society of Friends of Music at Vienna is vacant by the resignation of Loewes. Gustav Mahler had been officially asked to undertake the task, but declined on account of his engagements at the Opera. Mahler expressed his deep sympathy for the society, and gave them many artistic suggestions which it will consider. It was reported that negotiations were going on with Ernst Paur, but as he has been appointed director of the Pittsburgh Orchestra, this is absurd. It is probable that Gustav Gutheil, capellmeister at the Court Theatre, of Weimar, may be nominated for the place.

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Mr. Hamlin is one of the most brilliant singers now before the public.—Pittsburgh Herald.
Mr. Hamlin is a whole-hearted singer, an artist of thought, feeling and team—H. E. Krehbiel.
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CINCINNATI.

CINCINNATI, April 30, 1934.

IN the nature of a musical sensation was the local professional debut of Miss Jessie Straus, the girl violinist, who this season is one of the soloists of the Sousa concerts. Miss Straus is purely a Cincinnati product, and received her entire musical training and violinistic equipment from Adolf Hahn, of this city, who as a soloist, teacher and conductor is forging fast to the portals of fame. Jessie is a dark eyed, plump little girl—full of vivacity and scarcely out of her teens. Her playing—purity of intonation (full, round, smooth tone), flexible bowing and facile execution—indicated a technical side that is rarely found so well developed in a girl of her years. But the charm of her playing lies in her temperamental intensity—a passionate vehemence that declares itself in such a selection as she gave, the "Scènes de la Czarinas," of Hubay. The audience becomes demonstrative in its applause, and the little girl with the large black eyes and musical soul was rewarded with a profusion of floral gifts. She responded to two encores, giving Walther's "Preislied," and "Hungarian Rhapsody," by Hauser. Jessie Straus bids fair some day to be ranked among the great violinists. Her teacher has every reason to be proud of her.

Cincinnati is fast becoming a centre for great pianists and it would be difficult to duplicate this prestige in any other city, with the exception perhaps of New York and Boston. Another evidence of this fact was given on Friday evening, April 29, in the beautiful concert hall of the Cincinnati Conservatory of Music, when Douglass Boxall, the noted English pianist, gave his second recital. Strange that the fame of genuine art should so thoroughly permeate the mass of musical people, for they completely packed the hall, even to standing room only. Mr. Boxall presented a remarkable program—one that compared favorably with the best offered here this season—a program of extraordinary sweep and testing difficulty. Schumann, Bach, Beethoven and Chopin were offered in his menu, as follows: Schumann, sonata, G minor; Bach, prelude and fugue, D major (four parts), from "Well Tempered Clavier"; Beethoven, sonata, D major, op. 10, No. 3; a group of Beethoven pieces, including minuet, E flat major; "Klavierstück," A minor; "Lustigtraurig"; "Laendlicher Tanz," No. 7, D major, and the following Chopin group: Nocturne, C sharp minor, op. 27, No. 1; waltz, C sharp minor, op. 64, No. 2; impromptu, F sharp major, op. 36; mazurka, B flat minor, op. 24, No. 4; ballade, F major, op. 38; three mazurkas, A minor, op. 17, No. 4; C major, op. 24, No. 2; E minor, op. 41, No. 2, and scherzo, C sharp, minor, op. 39.

Mr. Boxall by his playing proved himself an artist of the first rank, who not only has a tremendous technical equipment and finish but an abundance of poetic temperament which few pianists possess. There is the charm of absolute simplicity and repose in his playing. The musician dominates in him supreme and he is without any mannerisms. In his marvelous grouping of Chopin, which included several numbers of the greater Chopin, his interpretation showed always exquisite taste and an individuality which, though it might differ from that of others, spoke with conviction and authority. The tempo rubato was delightfully felt, in just the proper proportion without

disturbing the rhythmic sense. The contrasts in the ballade were startling and passionate, and the scherzo was played with bravura. Tender, delicate and refined as Mr. Boxall's playing was in the softer moods of Chopin, he proved that he did not believe in an emasculated Chopin. But it was in the Beethoven that the deeper musical side of the pianist was best revealed. He is indeed a Beethoven player, one who can dive down and bring up the pearls. The sonata was interpreted with noble breadth and simplicity. Of the smaller pieces the minuet was given with particular inspiration. The Schumann sonata was intensely and profoundly Schumann in its spirit and passionate contrasts. Mr. Boxall is to be congratulated. So is the Cincinnati Conservatory of Music.

The College Chorus and Orchestra closed its season with a beautiful concert in the Odeon Tuesday night, April 26. There were two soloists—Clarence Adler, pianist, and Fred Gerard—both from the students' forces. The orchestra, under Mr. Marien's direction, played with mathematical precision and a marvelous sense of rhythm; at the same time it was lacking in the power of shading and the beauty of poetic contrasts. It was forte or mezzoforte, and nothing else. The finer nuances were not in evidence, and, although the discipline of masterly training could be felt, the desire was not gratified of enjoying a finished performance. The orchestral numbers embraced three pieces for string orchestra, by Purcell, Allemande, Sarabande and Cello, on the style of Bach's time, and these were the best things done, for rhythm is almost their entire essence. A minuet by Mattioli, with the graceful swing, pleased immensely. This and three vocal pieces for women's voices, by Albino Gorno, and Dr. Elsenheimer's "Eventide" constituted the contribution to the talent of local composers. Mr. Gorno's compositions have a vein of originality, and the last is poetically worked out. Dr. Elsenheimer's "Eventide" is a scholarly production of modern type.

The chorus was inadequately small, and the results were therefore not satisfactory. The altos seem to be much better than the sopranos in the small band. Gorno's "Night and Dreams" and Elsenheimer's "Eventide" were the best sung. Clarence Adler was evidently the lion of the evening, and his playing of the first movement from Raff's C minor concerto elicited the fullest sympathies of the audience. The Raff movement is brilliantly superficial and offers little opportunity for the deep interpretative sense; but it is pianistically grateful, and Mr. Adler is to be congratulated in having improved all his opportunities. His absolute command of rhythm, clearness of phrasing and strong finger technique, with a fine sense of his ensemble and solo relation to the orchestra, pointed to the musician of decided promise. Mr. Adler was called out repeatedly by the audience, but it was against the college rules to give an encore. Mr. Gerard has a warm temperament, beautiful tone and a real sense of the beautiful, which he showed in his playing of a Guiraud melodrama and canzonetta by Ambrosio. William Scully was the soloist in the chorus of "Eventide."

The Kruger Conservatory of Music gave, on Thursday evening, April 28, a charming recital before a large audience. Vocalists were of Emma Heckle's class. Miss Pauline Werk sang "Das Vergiss Mein Nicht" and "Bon-

nie, Sweet Bessie," by Gilbert; Miss Virginia Dickerson played the "Etude Melodique," by Raff, with expression; Miss Leila Lynch displayed a good technique and style in the "Salterello," by Heller; Miss Anna Squire sang "La Serenata," by Braga, and "Die Alpen Rose," by Sieber, in good voice. The D major sonata by Mozart, for two pianos, was well played by Miss Eva Sauer. Two songs of Jessie L. Gaynor, sung by Miss Stella Broxterman, were enjoyed very much by the audience. Miss Ada Belle Vickers gave a brilliant interpretation of the Moszkowski valse in E major. Miss Madeline Vette finished the program with the "Ninth" concerto for violin, by De Beriot, in which she showed talent.

On the occasion of Theodor Bohlmann's recent playing before the Cincinnati Woman's Club the following letter, which he received from Mrs. Fanny Polk Hosea, will speak for itself:

"MY DEAR MR. BOHLMANN—Let me thank you again for the deep pleasure of yesterday's program. The grace and delicacy of the Mozart, the titanic force of the Dante, the thin prettiness of the Petrarca, each called for such specialized mood and idiosyncrasy that it seemed scarcely possible to find the various requirements all united in one virtuoso; it was wonderful!"

At the auction sale of the choice of seats for the May Festival there was nearly \$10,000 realized in premiums this week. The highest premium paid for one seat was \$100; the highest for one box \$200, and the total sale represented receipts of over \$22,000. J. A. HOMAN.

The Virgil Piano School.

MRS. A. M. VIRGIL announces three piano recitals by pupils of her school at the Metropolitan Temple, Seventh avenue, between Thirteenth and Fourteenth streets, on the three Monday evenings, May 9, 16 and 23. Friends of the school and those interested may secure tickets of invitation by addressing the Virgil Piano School, 19 West Sixteenth street, New York. Miss Laura Race will play a highly interesting program the evening of May 9. She will be assisted by John Perry Boruff, baritone, and a class in piano technique.

The Singing Society of Middleburg, Holland, will celebrate in June, by a musical festival, the fiftieth year of its existence and the twenty-fifth year of service of its director, J. Cleaver. The first day is assigned to a classical oratorio, the second to modern works and Beethoven's "Ninth" symphony.



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Chicago.

CHICAGO, Ill., May 2, 1904.

LAST Saturday evening the Chicago Orchestra played what was probably its last regular concert in the Auditorium. The program was a notable one, worthy to close the attractive series of concerts which have this season been offered. Worthy, too, to close that chapter of the orchestra's history, which has known so much of struggle and uncertainty, so much of high artistic effort, and which finally ends in that permanent and substantial monument of the public's recognition and approval of that effort—the new home for the orchestra, now to be erected.

At the public rehearsal on Friday afternoon the interest of the audience was about equally divided between the Beethoven "Fifth" symphony, which comprised the second half of the program, the new tone poem by Sibelius, and the very excellent singing of Miss Muriel Foster, the beautiful and gifted English contralto, who was heard in three songs by Elgar, "Where Corals Lie," "In Haven" and "The Swimmer," and in Richard Strauss' "Hymnus," op. 33, No. 3. In her personality and in her art Miss Foster is typically English. Her singing is refined, elegant and intellectual in the highest degree. Each phrase is like a graceful line in some clearcut etching; each tone of her very beautiful voice is perfectly taken, perfectly placid. Never does it lose any of that sombre richness, heard only in a real contralto voice. Never does any stress of emotion move the singer out of the classic repose that makes such faultless art possible. From the aesthetic standpoint she is altogether satisfying. Emotionally her art is too ideal, too refined, too repressed. Thus the lighter Elgar songs were most pleasing. But in the Strauss "Hymnus" one missed the note of deep and sincere feeling.

The Sibelius tone-poem, "Eine Sage," proved to be an exquisitely beautiful work. Built from themes selected from the vast wealth of Scandinavian folk music, it reveals a mastery of thematic treatment combined with a remarkable faculty for writing orchestral effects that are really picturesque, that paint the mood with a vividness that rivals the realism of Strauss, and that because of the deep emotional content of the work far surpasses the brilliant emptiness of Elgar's most effective "effects."

The Beethoven symphony Mr. Thomas read with all the reverence, the scholarly insight into the composer's purposes, and in the lofty and noble style that invariably marks his playing of that great master's works. The other orchestral numbers on the program were Schumann's "Manfred" overture and Cherubini's introduction to the third act of "Medea."

The audience of Friday afternoon was no exception to the rule of "fine houses" which has obtained this year, thanks to the great and active interest in the orchestra which the movement to erect the new hall has aroused. This season the orchestra certainly has enjoyed a larger patronage than any previous one, and even on purely mu-

sical grounds there is every justification for the increased attendance. In the twenty-four programs given, thirty-seven works have been performed for the first time in these concerts, and many of them for the first time in America. Beethoven has been represented by all but two of his nine symphonies, by his two greatest concertos and by several other important works. Brahms has contributed two great symphonies, as well as other works. Mozart, Haydn, Bach—all have found appropriate place on the various programs. In one point, however, the season has been somewhat unsatisfactory. There have been too few soloists. True, there appeared on the various programs the names of nearly thirty, many of them among the world's most famous artists and most of them in every way satisfactory. But there have been several concerts in which there was no soloist. Even to the musician a program consisting entirely of orchestral music is tedious. To the general public it is, naturally, still less attractive. Boston, Philadelphia, Pittsburgh, and even New York have seen fit to engage several artists who have had no hearing with the Chicago Orchestra. As they were artists of world-wide fame it was in a measure unjust both to them and to the patrons of the orchestra that they were not accorded an appearance with the most representative organization of the country. There can be no question that the soloist increases the box office receipts. Witness the crowded houses when Richard Strauss and his wife appeared, or when Madame Schumann-Heink, Madame Bloomfield-Zeissler, or Jacques Thibaud were heard. Be this as it may, the fact remains that the concerts as a whole have been not only enjoyable in an unusual degree, but for the most part the programs have attained that same high standard of artistic excellence for which the names of Theodore Thomas and the Chicago Orchestra now stand the world over.

FOR NEXT SEASON.

The Orchestral Association announces the fourteenth season of orchestra concerts under the direction of Theodore Thomas, to be given in the new music hall to be erected on Michigan avenue, between Jackson boulevard and Adams street. The series will comprise twenty-four Friday afternoon and twenty-four Saturday evening concerts. On or before September 1 diagrams of the hall, with full information in regard to the sale of tickets and the opening of the season, will be sent to all of the present holders of season tickets. The prices of season tickets for the main floor and the balcony will be \$30, \$20, \$15 and \$10, according to location. No reserved seats will be sold in the gallery, the intention being to hold it for general admission at 25 cents.

The opening of the new hall—the permanent home of the orchestra—will be an important event in the history of music in Chicago, and the first performance will be a dedicatory concert by Mr. Thomas and the orchestra, designed to be worthy of the occasion. This concert, however, will not form a part of the regular series.

THE CHICAGO ORCHESTRA IN CINCINNATI.

On May 11, 12, 13 and 14 the Chicago Orchestra, under the direction of Theodore Thomas, will take part in the Cincinnati May Festival. They will be assisted by a chorus of 500 voices. Among the works to be performed are: Bach, "Mass" in B minor; Beethoven, "Choral" symphony and "Missa Solemnis"; Berlioz, "Hymn," op. 36, for chorus and orchestra; Brahms, "Rhapsodie," op. 53, chorus, men and orchestra; Wagner, "Liebestod" and prelude to "Tristan and Isolde"; Elgar, "The Dream of Gerontius."

STRAUSS' FAREWELL.

On the afternoon of Sunday, April 24, Richard Strauss and his gifted wife, assisted by Theodore Spiering, William Deistel and Herman Diestel, of the Spiering Quartet, gave a recital of Dr. Strauss' songs and chamber music works in the Studebaker Theatre. The songs presented had for the most part been given in the previous concerts here, but it was a pleasure to hear them again in a hall better suited to Madame Strauss' voice than the Auditorium. Madame Strauss strengthened the very favorable impression which she had made in her previous appearances and was received with every sign of enthusiastic approval. Herman Diestel and Dr. Strauss gave a thoroughly enjoyable performance of the 'cello sonata. Like the G minor quartet which closed the program, the 'cello sonata is one of Strauss' earlier works, and while it is a very beautiful composition, no one regards it as in any way characteristic of his talent as revealed in his great tone poems for orchestra. Like many of the Beethoven sonatas, it is interesting as showing the composer's development. Dr. Strauss' piano playing is one of the most remarkable things about this wonderfully gifted man. He has that natural command of the instrument which belongs only to great genius. He does not play like the virtuoso, perhaps, at least not like the greatest virtuosi, though there are many competent pianists who might well envy him. On the other hand, he does not play like the traditional "kapellmeister," but shows the remarkable pianistic facility of Nikisch or Mottl. He may not even repro-

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duce the letter of the text as he has written it, but he never fails to attain the desired effect. From the interpretative standpoint—if one may criticize a composer's interpretation of his own works—his playing was an object lesson in subjective playing. The same "liberties" in point of text and tempo which marked his directing of the orchestra were everywhere in evidence. Mr. Spiering and his colleagues followed Dr. Strauss with complete sympathy and understanding. Mr. Spiering played the adagio from the violin concerto, op. 8, with rare tonal beauty and great refinement, and the concert as a whole was one of the best of this very excellent season.

THE APOLLO CLUB.

The closing concert of the Apollo Club on Monday evening, April 25, at the Auditorium, offered the most ambitious program of the season's excellent series. Berlioz's very difficult and effective "Te Deum" was given by the club. The regular chorus of 400 voices was increased by 156 boy choristers recruited from the choirs of Christ Church, Grace, St. James, St. Peter's and Trinity Episcopal churches. The full Chicago Orchestra, under the direction of Harrison M. Wild, and the great Auditorium organ, under the able hands of Arthur Dunham, swelled the volume of sound until the very walls of the vast theatre seemed to vibrate. In all the bigger and more imposing parts of Berlioz's masterpieces, as, for example, the two opening choruses, the club did some of the best singing that has been heard from them this year. The firm, precise attack, the marked rhythm and the fine dynamic contrasts, told of many hours of careful rehearsal. But in the quieter and more sustained parts, as in the double chorus, "Dignare, Domine," there was a surprising lack of decision. The tenors sang woefully off key, and the effect was correspondingly depressing. William Green, the English tenor, who has been imported for the Cincinnati May Festival, sang the soli that occur in the "Te Deum," and was heard as well in Goring Thomas' short and tedious "Swan and Skylark," which preceded the "Te Deum" on the program. He has a voice of considerable range and power, flexible and under excellent control, but rather harsh in quality. Perhaps this was because he often forced it—a mistake many singers make when they sing for the first time in the Auditorium. He sang with laudable energy and assurance. But it cannot be said that he thrilled his hearers unless it was in a rather original effect, which he once obtained by singing a high B flat and the following descending passage, which was unmistakably built on the tonic harmony, to the equally prominent dominant harmony of the orchestra. The thrills his hearers may then have felt were not thrills of rapture. Miss Helen Buckley, Mrs. Sue Harrington Furbeck and Dr. Wm. Carver Williams sang the remaining solo parts in the Goring Thomas work. Of these, that which falls to the soprano is by far the most grateful, and enabled Miss Buckley to show her unusual gifts as a coloratura singer to excellent advantage.

Always sweet and true and never small, her voice seems to have gained in power. Certainly she gave lavishly of her golden tones, and yet seemed to have unlimited reserve

force. She received an ovation from the audience. Mrs. Furbeck had fewer opportunities in the one short alto solo which the work contains. But she has certainly not sung better on any occasion this season. Rarely does one hear a contralto voice of such beautiful quality, and such power and compass. Dr. Williams was rather inadequate. His voice is pleasing in quality, but small.

This concert closed the thirty-second season of the Apollo Club. No formal announcement is made for the coming year, but the club has under consideration a plan to establish a continuity of interest running through the work of succeeding seasons, and thus widening the scope of the club. The general public awaits with interest further announcements.

SCHUMANN-HEINK AT THE GERMANIA.

The Germania Club is distinguished among Chicago clubs as the one where the musical entertainments are of the highest possible standard. As reported in THE MUSICAL COURIER, the club has once before engaged the Thomas Orchestra to support so eminent an artist as Emile Sauret. Again on last Thursday evening this great orchestra was engaged and the soloist on this occasion was Madame Schumann-Heink. The audience which then assembled was a brilliant one. Not only did it represent the very best social element in the German circles of Chicago, but musically it was perhaps the most cultured audience which could assemble in this city, excepting perhaps the audiences of the Chicago Orchestra concerts. And when one considers that so distinguished a musician as Hans von Schiller directs the Germania Maennerchor, it is not to be wondered at that this club should stand for so much in the musical culture of the city.

The beautiful "Festsaal" was handsomely decorated on last Thursday evening and was filled to overflowing. The program offered was a worthy one. The orchestra, under Hans von Schiller's direction, contributed the "Oberon" overture, by Weber, and two movements from the "Peer Gynt" suite, by Grieg. The Germania Maennerchor was heard in Heuser's "Winterträume"; "Lied im Volkston," of Dregert, and "Es war ein Traum," by Bing, and four effective "Alt Niederländische Volkslieder." Madame Schumann-Heink added "Penelope's Trauer," from Bruch's "Odysseus"; Tschakowsky's "Nur wer die Sehnsucht kennt," to the very effective and artistic "cello obligato" of Robert Ambrosius, of the orchestra; "Im Lenz," by Hindach, and "Bolero," by Ardit.

Her wonderful art was never heard to better advantage. After the first number she seemed to put aside all the barriers which commonly separate the public and the artist, and made her hearers feel that she counted them each and every one among her intimate friends. Not only was she accorded an ovation such as the club has seldom known, but during the intermission she was elected an honorary member, and afterward, at the dinner given in her honor, a handsome present was given her.

Madame Schumann's second song recital in Music Hall on Saturday afternoon, April 30, did not fail to attract the

usual large audience. Her program for the recital was reproduced in a recent issue of THE MUSICAL COURIER.

I. M. T. A. PROGRAM.

The program for the sixteenth convention of the Illinois Music Teachers' Association, which meets in Danville on June 7 to 10, is now definitely arranged. The opening concert takes place on Tuesday evening, June 7, and will be given by Theodore Spiering, Arthur Speed and Mrs. Sue Harrington Furbeck. On the following morning at 10 o'clock there is the call to order, followed by the address of welcome by W. F. Heath, of Danville, and the reply by the president, W. F. Bentley, of Galesburg. At 10:15 "round table talk" for pianists begins, led by Allen H. Spencer and Mrs. Hogan Murdough, of Chicago. These "round table discussions" have been found very helpful in the past, and it is planned to make those of the present convention especially interesting and beneficial. On Wednesday afternoon they will be continued from 2 o'clock, the subject being "Musical Culture for the Masses." Mr. Hubbard William Harris, the well known critic and littérateur, who writes the program notes for the Chicago Orchestra, will speak on "The Symphony." Mrs. Chandler Starr, of Rockford, will follow with a paper on "Musical Clubs," and a "sacred concert," given by Mrs. Maude Fenlon Bollman, soprano; Mrs. Sue Harrington Furbeck, contralto; Milton B. Griffith, tenor; H. S. Miller, baritone, and John Winter Thompson, organist, will conclude the afternoon. Wednesday evening, Wm. H. Sherwood, Walter Spry and Mrs. Maude Fenlon Bollman will give the concert. Thursday morning will be devoted to a round table discussion for vocal teachers, led by W. F. Bentley and Kirk Towns, after which Miss Elyda Burkhalter, pianist; Miss Emma Housh Dawdy, contralto, and Miss Marie Coton, violinist, will give a recital.

On the afternoon of Thursday, at 2 o'clock, the discussion on public school music will take place, followed by a round table talk for theory teachers, led by John Winter Thompson, of Galesburg, and Mrs. Clara Osborn Reed, of Chicago.

Friday morning will be devoted to the discussion of musical interpretation, led by Glenn Dillard Gunn, and in the afternoon Mrs. Bracken Gunn, pianist, and Gustav Holmquist, baritone, will give a recital. The final event of the convention will be the recital of Friday evening, given by Emile Sauret and Rudolph Ganz. Certainly a more interesting and effective program has never been arranged for any convention of the association.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Chicago Musical College Opens.

On next Thursday evening, May 5, the Chicago Musical College School of Opera presents in the Auditorium the second act of "Lucia," the fourth act of "Il Trovatore," the second act of "Samson and Delilah" and the second act of "Carmen." The cast for the various operas is ar-

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anged as follows: For "Lucia": Lucia, Mrs. Rose Kwasi-groch; Alice, Miss Anne L. D. Evans; Henry Ashton, Harold Hunie; Edgar, W. S. Palmer; Raymond, Joel Mossberg; Arthur, Albert Windust; Norman, P. C. Nilles. For "Il Trovatore": Lenora, Miss Mignon Demerest; Azucena, Miss Nan Harrison; Manrico, John B. Miller; Count Di Luna, Frederick Wilson; Ruiz, Hugh I. Harter. For "Samson and Delilah": Delilah, Miss Ellyn Swanson; the High Priest of Dagon, Harold Hunie. For "Carmen": Carmen, Miss Clara Elizabeth Maentz; Micaela, Miss Helen Allyn; Frasquita, Miss May Calder; Mercedes, Miss Frances Cossar; Don José, John B. Miller; Escamillo, Carl Winkler; Zuniga, Theodore C. Diers; Morales, Lawrence A. Denney; Dancairo, Charles Hart; Remendado, Hugh I. Harter; Lillas Pastia, Johann Berthelsen.

On the afternoon of Saturday, April 23, the last of the very successful series of musicales by pupils of the Chicago Musical College took place in Music Hall. Conspicuous on the lengthy program were Miss Frieda Posten, who was heard in the Brahms scherzo, op. 4; Miss Alice Clough, who played a seldom heard concerto for violin by Bazzi; George Edwards and Miss Sadie Cohen, two gifted pupils of Hans von Schiller, who presented respectively Leschetizky's "Lucia Fantasia" and Moszkowski's waltz, op. 17, and the Liszt "Tarantelle," from "Venezia e Napoli"; and Moses Boguslavsky, Isadore Berger and Nicolai Zedeler, who were heard in the Haydn trio, No. 6, for piano, violin and 'cello.

Vernon d'Arnalle.

Vernon d'Arnalle, the baritone, closes his remarkably busy season with five appearances with the Chicago Orchestra, in the Battle Creek, Grand Rapids and Saginaw, Mich., Mt. Vernon, Ia., and Bloomington, Ill., festivals, after which he leaves for London, England, where he fills three important engagements in June. The rest of the summer he will spend in Paris.

Spry and Diestel.

Walter Spry and Hermann Diestel gave a very successful recital Friday evening in Freeport, Ill., at the residence of the Misses Fry.

American Violin School.

The commencement exercises of the American Violin School, Joseph Vilim director, take place on Wednesday

evening, June 1, in Kimball Hall. The program is as follows:

Suite for Two Violins and Piano, op. 11 (new).....Moszkowski
Allegro moderato. Molto vivace.
Miss Laura Clappier, Richard Vilim and Master Mark Vilim.
Elegie, Souvenir d'Italia, op. 12 (new).....J. Karbulka
Miss Lois Harding.
Mazurka de Concert, op. 24 (new).....J. Karbulka
Harry J. Lurie.
Fantaisie (Bohemian), op. 10 (new).....Otakar Sevcik
William Lloyd.
Violin Quartet, Concertino, with cadenza (new in MS.).....Bond
(Dedicated to Miss Edna E. Crum.)
Miss Edna Earle Crum, Joseph Hruby, Graff Clark, Julius Brander.
Cavatina, op. 14 (new).....Rihovsky
Molto Perpetuo, Concert Allegro.....Paganini
Richard Vilim.
Concerto No. 2, Allegro Moderato.....Spohr
Master Melvin Martinson.
Moise—Bravour Variations, from Rossini's Moses (on one string G).....Paganini
Sydney V. James.
Concerto in D, with cadenza.....Paganini-Wilhelmj
Julius Brander.
God Save the Queen, op. 9 (original Ouvre Posthume).....Paganini
Miss Edna Earle Crum.
Julius Neuman and Master Mark Vilim, accompanists.

Evanston Musical Club.

On Thursday evening the Evanston Musical Club gave the first performance of a cantata entitled "Alice Brand," at the First Methodist Church of Evanston. It is the work of Alfred G. Walthall, who composed the music to the "Sultan of Sulu." "Alice Brand," however, is naturally a work of more pretension. It is written for soprano, tenor and baritone solos, a chorus, and is scored for full modern orchestra. The cantata proved a great success and met with the enthusiastic approbation of both the audience and the performers. The lyric quality of the verses (which are taken from Scott's "Lady of the Lake") suggested a light opera treatment, which perhaps was one reason for the somewhat popular vein of most of the numbers. The orchestration was particularly successful, and won the interest and approbation of the experienced Thomas men, who to the number of thirty-four composed the orchestra. The solo numbers were very grateful to the singers. Miss Florence M. Pace, with her bright, pleasing soprano, and her artistic interpretations, won many friends and admirers; John B. Miller displayed to advantage his resonant tenor, well schooled and under absolute control, while his sterling musicianship was everywhere in evidence. William Beard was also heard to excellent advantage. His

robust and vigorous bass voice and his interpretation abounding in temperament won him hearty applause. The young composer conducted ably.

A Powers Pupil's Success.

WILLIAM NELSON SEARLES, Jr., a Powers pupil, was the recipient of some encomiums as the result of his singing in Paterson, N. J., recently.

The Paterson Press of April 12 spoke of his work as follows: "A genuine triumph was won by William Nelson Searles, Jr. (basso cantante), and won on the merits of his singing. Fleiger's 'The Horn' and Speaks' 'See Thy Horse's Flowing Mane' gave evidence of thorough knowledge of how to use a voice of fine quality."

C. Mortimer Wiske thus addressed Mr. Searles after the festival: "I am sure you must have felt your success at the festival, but in addition I would like to say that not in years have I had a soloist that so thoroughly pleased me in every respect, and you may be sure that at the very next opportunity it will give me great pleasure to offer you another engagement of value to you."

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Ecstasy. Song.....Miss Margaret Roche, Brockton, Mass.
Ecstasy. Song.....Miss Lillian Carlsmith, New York
Ecstasy. Song.....Miss Hale, Oberlin, Ohio
We Three. Song.....Mrs. Eleanor Kirkham, Chicago, Ill.
Alone. Song.....Miss Hale, Oberlin, Ohio
Fairy Lullaby. Song.....Mrs. Lillian French Read, Elyria, Ohio
Thro' the House. (Women's) Morning Musical Club, Syracuse, N. Y.
Phantoms. Piano.....Miss Mary H. Humphrey, Boston
Menuet Italien. Piano.....Miss Mary H. Humphrey, Boston

George W. Chadwick.

The Danza. Song.....Miss Feilding Roselle, Berlin, Germany
The Danza. Song.....Miss E. F. Kellogg, Hartford, Conn.
The Danza. Song.....Mrs. M. Colman, New York
Request. Song.....Miss May E. Peterson, La Grange, Ill.
Request. Song.....Miss Oaks, New York
Lochinvar. Song.....Horace J. Goodwin, New York
Allah. Song.....Mrs. Hollingsworth-Watkins, Chicago, Ill.
Allah. Song.....George Murphy, Grand Rapids, Mich.
Allah. Song.....Milton B. Griffith, Brainerd, Mass.
Allah. Song.....Mrs. Angell, Harrisburg, Pa.
Gay Little Dandelion. Song.....Miss Olive Lovell, New York
Gay Little Dandelion. Song.....Mrs. Angell, Harrisburg, Pa.
Sweetheart, Thy Lips. Song.....Mrs. Wallace Stokell, Dorchester, Mass.
Thou Art So Like a Flower. Song.....F. W. Elliott, New York
Thou Art So Like a Flower. Song.....Mr. L'Esperance, Oberlin, Ohio
O Let Night Speak of Me. Song.....Mrs. Eleanor Kirkham, Chicago
O Let Night Speak of Me. Song.....Frederick Martin, Grinnell, Ia.
Dear Love, When in Thine Arms. Song.....H. M. Adkins, Syracuse, N.Y.
Sweet Wind that Blows. Song.....W. R. Lane, Dorchester, Mass.
He Loves Me. Song.....W. R. Lane, Dorchester, Mass.
Bedouin Love Song.....W. R. Lane, Dorchester, Mass.
Bedouin Love Song.....J. Francis Campbell, Grand Rapids, Mich.

Arthur Foote.

Ashes of Roses. Song.....Miss Anna Miller Wood, Providence, R. I.
O Swallow Flying South. Song.....Miss Camille Frank, San Francisco
O Swallow Flying South. Song.....Miss Anna Miller Wood, Providence, R. I.
I'm Wearin' Awa'. Song.....John Perry Boruff, New York
I'm Wearin' Awa'. Song.....Mrs. Eleanor Kirkham, Chicago
I'm Wearin' Awa'. Song.....Mrs. L'Esperance, Oberlin, Ohio
I'm Wearin' Awa'. Song.....Miss Babetta Huss, New York
Mennon. Song.....Miss Anna Miller Wood, Providence, R. I.
Irish Folk Song.....Miss Anna Miller Wood, Providence, R. I.
Irish Folk Song.....Glenn Hall, Toledo, Ohio
Love Me if I Live. Song.....Miss Lillian Carlsmith, New York
On the Way to Kew. Song.....Frederick Martin, Grinnell, Ia.
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The Earth Is the Lord's. Song.....Harry Parmelee, Whitman, Mass.
Shadowtown. Song.....Mrs. Virginia Vasey, Jacksonville, Ill.
Curlew Bell. Cantata.....Chorus at Cliftondale, Ill.
Curlew Bell. Cantata.....Chorus at Ypsilanti, Mich.
Paul Revere's Ride. Piano.....Mrs. Alice M. Holt, Lexington, Mass.
Song of the Woodman. Piano.....Mrs. Bailey, Hightstown, N. J.

John W. Metcalf.

At Nightfall. Song.....Mrs. Mendenhall, San Francisco
At Nightfall. Song.....F. M. Marston, Cliftondale, Mass.
Until You Came. Song.....George Murphy, Grand Rapids, Mich.
Absent.....University Glee Club, Berkeley, Cal.
Absent.....Novello-Davies Part Singers, London

W. H. Neidlinger.

Song of Spring.....Mrs. Virginia Vasey, Jacksonville, Ill.
Song of Spring.....Mrs. Atwood, Boston, Mass.
Sometimes. Song.....Mrs. Atwood, Boston, Mass.

H. J. Stewart.

What Said the Wind? Song.....Mrs. Z. R. Jenkins, San Francisco
A Madrigal.....University Glee Club, San Francisco

Marie Rappold.

THE following criticisms from reports in the Newark and Elizabeth, N. J., Brooklyn and New York papers refer to Mme. Marie Rappold, a charming soprano:

Of the soloists, the well known soprano Mme. Marie Rappold earned the highest distinction with the aria from "Der Freischütz," and also with the "Ich Trage Meine Minne" of Strauss, and "Waldezauber," by Hermann. The audience stormily demanded an encore, when she responded with "Niemand Hats Gesehn."—Abends Staats-Zeitung, Newark, N. J., April 7, 1904.

Madame Rappold was in fine voice and her "Freischütz" aria was a great artistic treat.—Morgen Journal, Newark, N. J., April 7, 1904.

The soloists gave unqualified pleasure. Madame Rappold, soprano, received an ovation after her numbers.—Freie Zeitung, Newark, N. J., April 7, 1904.

Madame Rappold, who is a capable singer, and whose tones are of pure quality and rightly placed, afforded much pleasure with the brilliant aria from "Der Freischütz," and she gave a pleasing little encore. Her other two songs were "Ich Trage Meine Minne," by Strauss, and "Waldezauber," by Hermann. Taken altogether, Madame Rappold's part in the evening's entertainment was most artistic and satisfying.—Daily Advertiser, Newark, N. J., April 7, 1904.

Mme. Marie Rappold, soprano, made a pleasing impression. Her tones are clear and her voice shows good cultivation, and is sufficiently powerful to be heard clearly in the remotest parts of a large auditorium.—Sunday Call, Newark, N. J., April 10, 1904.

The vocal soloist of the evening was Mme. Marie Rappold, soprano. She has a high soprano voice of great compass and power, and in the cantata "America" was heard with best effect. Clear, high above the orchestra and the great body of male singers was heard the clear, limpid, "cello-like" notes of her perfect voice. She was first heard in the aria from "Faust." In the recitative parts she was good, and in the singing parts the birdlike tones were particularly charming. Her voice was audible with distinctness in

every part of the house.—Evening Times, Elizabeth, N. J., April 19, 1904.

Madame Rappold took the character of "Roseblossom" (in the "Rose Maiden") and won praise by her solo singing.—The Eagle, Brooklyn, N. Y., April 13, 1904.

Madame Rappold as "Roseblossom" sang sweetly and infused her lines with the graceful femininity and the dependence indicated in the text.—THE MUSICAL COURIER, April 20, 1904.

ANITA RIO'S SUCCESS.

ANITA RIO, the soprano, sang Marguerite in Syracuse, and "Elijah" in Philadelphia last week with her accustomed success.

The press notices which follow praise her singing in unstinted terms:

Madame Rio, who won favor here last season by her excellent work in Franck's "Beatitudes," permitted her dramatic instincts to color the scene between the Widow and Elijah with fine intensity, and in "Hear Ye, Israel," her voice pealed forth like the voice which came down from the mountain when Sinai smoked like a furnace and God spoke in the voice like a trumpet exceedingly loud. * * * Madame Rio, in her recitative and aria, "What Have I to Do With Thee," was well sung, and in all her work she sang with earnestness and vocal freshness.—The Philadelphia Item.

Miss Rio has a voice of an unusually clear, brilliant quality, fresh and sweet, and her singing, especially of the great aria, "Hear Ye, Israel," was in true oratorio style and entirely admirable.—Philadelphia Bulletin.

The soprano, Miss Anita Rio, achieved the honors of the evening in her magnificent aria, "Hear Ye, Israel," and her pure, sweet voice and brilliant execution gave her the unqualified favor of the house.—The Philadelphia Telegraph.

An excellent oratorio soprano was disclosed in Miss Anita Rio, who sang with fluent sweetness and sonority, rendering the difficult passages of the score with untiring charm and sympathetic effect.—Philadelphia North American.

Mr. Bispham was more than ably seconded by Anita Rio, a rich voiced soprano.—The Philadelphia Record.

Miss Rio has a clear voice of wide range and sang with great expression.—Philadelphia Inquirer.

The quartet of soloists presented a fine array of vocal talent. Miss Anita Rio sang the lines of Marguerite with feeling, delicacy and spirit. She was the only one of the professional singers who used no score, and this enabled her to give more attention to dramatic details than would otherwise have been possible. In the first love passages her voice was vibrant with tenderness and sympathy, and she arose to her opportunity when the tragedy and pathos of the part made a heavier draft upon her vocal powers.—The Syracuse Herald.

Interest in the opera centres in Margarita. Interest last evening centred there doubly, because Anita Rio was to sing that trying role. Considerable curiosity was manifested as to how well Miss Rio would satisfy the demands of the part, and as the opera went on she warmed to her work, and in the "Jewel Song" brought forth a storm of applause. The crowning point in her work, however, was in the last act, when her intensely dramatic temperament could have full sway. Then she was superb, her clear, high ringing tones thrilling her hearers as in her perfectly enunciated English she sang Margarita's mad ravings. She was at all times intelligent in her interpretation, and as usual sang entirely without a score.—The Syracuse Post Standard.

Wagner-Parsifal, By HELEN RHODES WHITTIER HALL, Columbia University, New York City.



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The Michigan Conservatory.

THE following press notices speak in glowing terms of the work of the Michigan Conservatory of Music, the occasion being a faculty concert given on the evening of April 7:

American composers were honored at the faculty concert of the Michigan Conservatory of Music in the Church of Our Father last night. Preceding a program made up of their works, Newton J. Corey gave a crisp fifteen minute talk on American music and the possibility of the eventual formation of a definite school in this country. His talk was full of clever hits at the American "music lover" who does not go to hear recognized artists when an opportunity presents itself.

Mrs. R. A. Littlefield sang a number of American composers' songs in a fresh, but powerful voice, and scored an emphatic success. She was capably accompanied by Mrs. M. D. Bentley.

Elsa von Grave Jonas gave a group of piano numbers by Americans, among them a caprice by Howard Brockway and the "Etude de Concert" of MacDowell. Her playing is more enjoyable than ever, and she was loudly applauded, receiving also a handsome bouquet of roses.

The final number on the program was the Foote quartet, for piano, violin, viola and cello. Mr. Jonas played the piano, May Leggett Abel the violin, Alberta Rhubottom the viola, and Frederic L. Abel the cello. The work served as Miss Rhubottom's debut in ensemble work, and she played like a veteran. Mr. Jonas was quite himself, and Mr. and Mrs. Abel sustained their scores with their customary intelligence and feeling. There was a large and interested audience.—Detroit Free Press, April 8, 1904.

A compliment was given American composers last night at the faculty concert given by the Michigan Conservatory of Music at the Church of Our Father, all the compositions rendered by local talent being the work of American composers. A select audience listened to the recital given by Elsa von Graves Jonas, and Mrs. Littlefield. Newton J. Corey gave a preliminary lecture on American music and an excellently varied program of native music was given. The number played by the quartet, consisting of Alberto Jonas, Alberta Rhubottom, May Leggett Abel and Frederic L. Abel, was warmly received.—Detroit Tribune, April 8.

An evening with American composers was given by the faculty of the Michigan Conservatory of Music in the Church of Our Father last night before a large and interested audience. In a short talk on American music and musicians, N. J. Corey took occasion to score "music lovers" who fail to attend concerts by distinguished artists when the opportunity is offered. The playing of Mme. Elsa von Grave Jonas in a group of solo numbers brought her enthusiastic applause and beautiful flowers. Mrs. Littlefield sang charmingly, and a quartet by Director Jonas, Frederic Abel, May Leggett Abel and Miss Alberta Rhubottom was one of the most enjoyable numbers of the program.—Evening News, Detroit, April 8.

The pupils acquitted themselves most creditably, and there was a pleasant lack of nervousness and amateurishness. The pianists included Miss Jessie Letts, Miss Irma Whitman and Miss Bella Kaufman, of this city, and Miss Sybilla Clayton, of Salt Lake City, and Messrs. Carl Beutzel and Alexander Wurzbürger. The playing of Liszt's Rhapsodie No. 12 by Miss Clayton, the Chopin concerto by Miss Kaufman and a Chopin ballade by Miss Letts were special features, and brought enthusiastic applause and many flowers to the performers. Miss Josephine Langguth, Miss Grace Hastings, Miss Charlotte Denedy, Miss Natalie Gilmartin, pupils of Maurice De Vries, and Miss Mary Henkel and Miss Florence Underwood, pupils of Mrs. Inez Parmater, were the vocalists and displayed sweet, fresh voices, excellently trained. Miss Alberta Rhubottom,

violinist, and pupil of Mrs. May Leggett Abel, played with feeling, intelligence and style.—News-Tribune, April 17, 1904.

A pupils' recital in the Church of Our Father last Thursday evening attracted a large audience. Thirteen numbers were presented, and all were well received; the program was made up of standard compositions for piano, violin and voice, and in general the pupils acquitted themselves with great credit. The songs presented were chiefly from the standard opera repertoire, and all the singers were presented with handsome bouquets. Those who took part in the program were Miss Jessie Letts, Miss Irma Whitman, Miss Sybilla Clayton, Carl Beutzel, Alexander Wurzbürger and Miss Bella Kaufman, pianists; Miss Mary Henkel, Miss Josephine Langguth, Miss Grace Hastings, Miss Charlotte Denedy, Miss Florence Underwood and Miss Natalie Gilmartin, vocalists, and Miss Alberta Rhubottom, violinist. Alberto Jonas furnished the orchestral accompaniment on the second piano for little Miss Kaufman, and Miss Clayton supported Miss Rhubottom. Mrs. M. D. Bentley played all the other accompaniments.—Detroit Free Press, April 17, 1904.

The Michigan Conservatory of Music pupils' concert given Thursday evening in the Church of Our Father was attended by an audience numbering 900. Some vocal and instrumental work was done by the following pupils: Misses Jessie Letts, Mary Henkel, Irma Whitman, Josephine M. Langguth, Sybilla Clayton, Grace Hastings, Alberta Rhubottom, Charlotte Denedy, Florence Underwood, Natalie Gilmartin, Bella Kaufman, Messrs. Carl Beutzel and Alexander Wurzbürger.—Detroit Journal, April 16, 1904.

An excellent pupils' concert that reflected much credit on the faculty of the Michigan Conservatory of Music was given in the Church of Our Father last Thursday evening before a big audience.—Detroit Times, April 16, 1904.

Tenth Nemes "Pop."

THE tenth and last Nemes popular chamber music concert took place Monday evening at Clavier Hall before a crowded house. The program opened with Schumann's "Andante and Variations," charmingly played by Madame Nemes and Jennie W. Chase. Francis Fischer Powers was greeted as an old favorite. The sympathetic quality of his rich baritone voice showed to great advantage in songs by Ries, to which he added an encore. Later he sang "Agnus Dei," by Bizet, with violin, piano and organ. The chief number was Beethoven's "Kreutzer" sonata, magnificently played by the Nemeses. It needs such a performance to reveal the grandeur and beauty of the work, then it stands like a monument, massive and perfect in proportions. The dramatic power of the first movement, the infinite charm of the variations and the Olympic joy of the last movement all stood forth, intellectually clear, perfectly well balanced. Mr. Nemes finished with a spirited performance of Saint-Saëns' "Rondo Capriccioso." His beautiful tone, marvelous trills and scales, and his grace and dash delighted all, so that he had to add some Hungarian airs. Mr. and Mrs. Nemes deserve highest credit for this work, for to put such performances within reach of the poorest is indeed doing something for art. Mr. Nemes has set himself a task to popularize the great

works, so the people will understand and love the classics. The concerts will be resumed next season. It is believed all true art lovers will support this cause.

BALTIMORE.

BALTIMORE, April 29, 1904.

HAROLD RANDOLPH and Ernest Hutcheson gave a supplementary recital at the Peabody on April 8, playing a delightful program of music for two pianos. Their performance was inimitable and they received a well earned ovation.

Gertrude Peppercorn's Baltimore recital was given last Saturday evening at the Lyric before a large audience. Her success was unequivocal.

Original compositions by members of the Alumni Association formed the program of the second Peabody alumni concert given Wednesday. The composers represented were Franz Bornschein, Barbara Chandler, George Siemmon, Minnie Klein, Charles Bochau, Marion Rous, Virginia Blackhead. The executants were the composers and Joan van Hulsteyn, J. H. Foster, A. Furthmaier, A. Houghton, John Wagner, C. B. Peacock, Misses Georgia Nelson, Eva Wentz, Evelyn Hewes and the Arbeiter Maennerchor.

Creatore gave three successful concerts at the Lyric recently. There were very large audiences.

Ernest Hutcheson gave two Wagner readings—one on "Meistersinger," one on "Tristan und Isolde"—at the Belvedere recently, for the benefit of the Union Protestant Infirmary.

Under the directorship of Theodore Hemberger the Germania Maennerchor gave its second concert on Tuesday evening. The society's progress under its able new conductor has been remarkable.

Sousa attracted three enormous audiences to the Lyric last week. He appeared here under the local management of Charles E. Ford.

"Israel in Egypt" was sung by the Baltimore Oratorio Society at the Lyric last night, with the directorship of Joseph Pache. There was a very large attendance. The soloists were Mrs. Merritt Cochran, soprano; Miss Pauline Woltmann, mezzo soprano; Nicholas Douty, tenor; Stephan Steinmuller, baritone, and Dr. Thomas S. Baker, basso. EUTERPE.

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